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# The Narrative Art of Arthur Hugh Clough: A Study of the Bothie of Tober-Navuolich and Amours De Voyage

Irving M. Miller  
*Loyola University Chicago*

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THE NARRATIVE ART OF ARTHUR HUGH CLOUGH:  
A STUDY OF THE BOTHIE OF TOBER-NA-  
VUOLICH AND AMOURS DE VOYAGE

by

Irving M. Miller

A Dissertation Submitted to the Faculty of the Graduate School  
of Loyola University in Partial Fulfillment of  
the Requirements for the Degree of  
Doctor of Philosophy

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## LIFE

Irving M. Miller was born in Chicago, Illinois, on March 2, 1921.

He graduated from Lindblom High School in 1938 and from Morgan Park Junior College in 1940. He received his Bachelor of Arts degree from the University of Chicago in 1942 and his Master of Arts degree from the same institution in 1948. He began his doctoral studies at Loyola University in 1953.

During World War II he served in the Army Signal Corps for over three years. After his discharge, he worked as a reporter for Time magazine. Later he became an instructor in a special veterans' program in the Gary, Indiana, public schools. He has been teaching English at the University of Illinois in Chicago since 1948.

# TABLE OF CONTENTS

	Page
INTRODUCTION . . . . .	1
Chapter	
I. <u>THE BOTHIE OF TOBER-NA-VUOLICH</u> : STRUCTURE AND POINT OF VIEW . . . . .	16
<p>Reputation as "trifling" work unfounded—Philip Hewson's search for experience—Clough as ironic narrator—Hobbes as ironic commentator.</p>	
II. <u>THE BOTHIE OF TOBER-NA-VUOLICH</u> : DICTION, ALLUSIONS AND IMAGERY, METRICS . . . . .	81
<p>Mock-heroic language—Epithets—Repetition of words and phrases—Verbal wit—Biblical, classi- cal, and literary allusions—The function of im- agery—Water imagery—Other images of nature— Images of the city, dress, dance, travel—The controversy over "battle by night"—Clough's ob- servations on meter—Problems of scanning dac- tylic hexameters—Rhythmic and sound patterns.</p>	
III. <u>AMOURS DE VOYAGE</u> : STRUCTURE AND POINT OF VIEW . .	194
<p>An "epistolary comi-tragedy"—Technique of jux- taposition—Tourism, counter-revolution, and love—Claude as his own ironic subject—Irony and pathos.</p>	
IV. <u>AMOURS DE VOYAGE</u> : DICTION, ALLUSIONS AND IMAGERY, METRICS . . . . .	246
<p>Claude's vocabulary and his many voices—Repe- tition and antithesis—Biblical, classical, and literary allusions—Ancient monuments and con- temporary affairs—Water imagery—Images of growth and decay—The streets of Rome—Claude's shifting moods in dactylic hexameters—Rhyth- mical and sound patterns.</p>	

## V. SOME OBSERVATIONS ON THE VICTORIAN VERSE-NOVEL . . 326

A vehicle of modern life---Combining novelistic techniques and "poetic" ones---Aurora Leigh and Mari Magno compared to The Bothie and Amours de Voyage. The excellence of The Bothie and Amours de Voyage as verse-novels.

## BIBLIOGRAPHY . . . . . 353

## INTRODUCTION

Arthur Hugh Clough, for many years, has sustained the reputation of minor Victorian poet, remembered for a few anthologized lyrics and as a footnote to Matthew Arnold's "Thyrsis." He also receives passing mention in literary histories as a prototype of the Victorian poet caught between faith and doubt. Typical of this view is an opening comment in the influential A Literary History of England: "The early promise of Arthur Hugh Clough failed of fulfillment because of indecisiveness," an "indecisiveness" which forced him to wander "between two worlds, a perplexed spirit."<sup>1</sup> The image of Clough as "perplexed" is the favorite one of both literary historians and anthologists and usually leads to the facile conclusion that the poetry, too, is "perplexed" in "much of the form as well as of the substance."<sup>2</sup> Students of Victorian poetry may also find

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<sup>1</sup>Albert C. Baugh and others (New York, 1948), p. 1405.

<sup>2</sup>Oliver Elton, A Survey of English Literature, 1830-1880 (London, 1920), I, 96. Elton, however, is not as harsh in his judgment of Clough's poetry as most other literary historians: "Clough's few successes are decisive, and defeat the insolence with which the critics have more than once tried to outlaw him from the company of the poets."--Ibid. Hoxie Neale Fairchild voices the majority view: "It is perhaps unfortunate that Arthur Hugh Clough chose verse as the vehicle for his perplexities: although he desired to write 'poetry' he was not sufficiently an artist to be much interested in making poems."--Religious Trends in English Poetry (New York, 1957), IV, 505.

themselves "perplexed" by the opposite views to be found even in recent anthologies. One finds that Clough's poetry "has been read by few, and if these few have read it with enthusiasm, they have done so for reasons not poetic."<sup>3</sup> Another finds that Clough "had what almost all of his critics, including Arnold, denied him, great artistic skill--and of a kind we are now ready to appreciate."<sup>4</sup>

Much of the blame for Clough's dismissal as a poet may be attributed to the widely-anthologized "Thyrsis," in which Arnold treats Clough essentially as a failure. As Walter E. Houghton suggests, this is "the damaging view of his poetry which is still being repeated."<sup>5</sup> Arnold, in spite of his

<sup>3</sup>E. K. Brown and J. O. Bailey (eds.), Victorian Poetry (2d ed.; New York, 1962), p. 381.

<sup>4</sup>Walter E. Houghton and G. Robert Stange (eds.), Victorian Poetry and Poetics (Boston, 1959), p. 339. This anthology is the noteworthy exception to the stereotyped approach to Clough and his poetry. Professor Houghton has been in recent years perhaps Clough's greatest champion, at least in America.

<sup>5</sup>The Poetry of Clough (New Haven, 1963), p. 5. Howard Foster Lowry had made the same charge earlier: "Thyrsis has put a label upon Clough. All some very cultured people know of him today is that 'his piping took a troubled sound.' It is no conceit to realize that if Arnold's poem has fixed one aspect of his friend and given him an extra fame, it has helped to obscure and prevent the knowledge of that other Clough, high-spirited, deeply imaginative, and full of gusto. . . . By putting in light one aspect of Thyrsis, he has helped blind us to others. We have forgotten that Corydon once had a rival, and a very good one!"--The Letters of Matthew Arnold to Arthur Hugh Clough (London, 1932), pp. 21-22.

praise of Clough's use of the hexameter in The Bothie,<sup>6</sup> never found himself sympathetic towards Clough's irony and wit. Thus, with the publication of Arnold's letters to Clough in 1932,<sup>7</sup> it became Arnold's particular aversion to Clough's content and poetic style which triumphed as the final appraisal of Clough's poetry. Similarly, Lionel Trilling, in stressing Arnold's view of Clough's poetry, is lead to the conclusion that "Clough is simply not a poet."<sup>8</sup>

Walter E. Houghton, in The Poetry of Clough, devotes his opening chapter to the critical tradition which has resulted in a disparagement of Clough's poetry. In it, he traces the condescending attitudes of both "friends" and "critics" from the time of the first publication of his work to the recent present. Houghton points out that Clough's Victorian contemporaries saw poetry stemming from the Romantic and not from the neo-classical or the metaphysical tradition. Thus, Clough's poetry would be alien to their preconceptions. "They thought that poetry should be simple, sensuous, and, if not always passionate, at any rate emotional. It might, of course, contain ideas, but it

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<sup>6</sup>Below, pp. 159-60.

<sup>7</sup>Lowry (ed.), Letters.

<sup>8</sup>Matthew Arnold (New York, 1939), p. 24.

should not be intellectual: it should not be witty or dialectical or difficult."<sup>9</sup> Besides being "unpoetic," Clough did not fit the role of "prophet" very well, eschewing, as he did, "positive and hopeful attitudes,"<sup>10</sup> the criteria by which Victorian critics judged their poets.

It is not that Clough's poetry was without admirers among Victorian critics, some of whom were among the most respected of the time. There is, however, even in this body of favorable criticism an apologetic tone, as though it were still necessary to defend the promising young scholar of Rugby and Oxford from the charges of "failure." For example, Walter Bagehot, after praising both The Bothie and Amours de Voyage, concludes: "You may object to the means, but you cannot deny the result."<sup>11</sup> Similarly, Henry Sidgwick finds Clough's poetry "sincere and independent . . . even when the result is least interesting it does not disappoint."<sup>12</sup> Most often, the praise is in terms of the man and his ideas rather than in terms of the poetry itself. Thus, John Addington Symonds, who helped Mrs. Clough edit the

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<sup>9</sup>Houghton, Clough, p. 9.

<sup>10</sup>Ibid., p. 14.

<sup>11</sup>"Mr. Clough's Poems (1862)," Literary Studies, ed. Richard Holt Hutton (4th ed.; London, 1891), II, 320.

<sup>12</sup>"The Poems and Prose Remains of Arthur Hugh Clough," Miscellaneous Essays and Addresses (London, 1904), p. 59. This essay originally appeared in the Westminster Review, October, 1869.

Prose Remains,<sup>13</sup> finds Clough's poetry important because of the "nature of the topics which he handled, the conscientious scrupulosity of his nature, both as a poet and as a man, and the various distractions of his life."<sup>14</sup> He also finds it significant that "the principles expressed in the poems . . . were the fixed and unvarying rules of his own conduct."<sup>15</sup> In similar vein, Richard Holt Hutton admires Amours de Voyage for "its speculative discontent, its passion for the abstract, its dread of being committed to a course."<sup>16</sup> Bagehot praises Clough for his "straining, inquisitive, critical mind,"<sup>17</sup> while Sidgwick,

<sup>13</sup>The first collected edition of Clough's Poems appeared in 1862, one year after his death. The only poetic works published during his lifetime, with the exception of juvenilia in the Rugby Magazine and a few short pieces, were The Bothie of Toper-na-Fuosich (the original title of The Bothie of Tober-na-Vuolich) in 1848 and Ambervalia in 1849, the latter a co-operative effort with his friend Thomas Burbidge. Amours de Voyage appeared serially in the Atlantic Monthly in 1858, nine years after its composition. Mrs. Clough, who had prepared the 1862 edition, enlarged it in 1863. This edition was followed in 1865 by a privately circulated volume of Letters and Remains. In 1869, the two-volume Poems and Prose Remains was published and it continued as the standard edition, through many printings, until the publication of the Poems edited by H. F. Lowry, A. L. P. Norrington, and H. L. Mulhauser (Oxford, 1951).

<sup>14</sup>Last and First (New York, 1919), p. 69. This was Symonds' first published essay, originally appearing in the Fortnightly Review, December, 1868. Because of the sympathetic treatment given her husband's poetry, Mrs. Clough asked Symonds to assist her in the 1869 edition.

<sup>15</sup>Ibid., p. 86.

<sup>16</sup>Essays in Literary Criticism (Philadelphia, n. d.), p. 168.

<sup>17</sup>Literary Studies, p. 305.



writing in 1869, regrets that Clough is not writing in the "present" age: "We are growing year by year more introspective and self-conscious . . . more unreserved and unveiled in our expression . . . more sceptical . . . we are losing in faith and confidence."<sup>18</sup>

The most savage attacks on Clough and his poetry were undoubtedly those of Swinburne and Lytton Strachey. Swinburne never devoted an essay to Clough, but "from time to time he directed a destructive comment at him."<sup>19</sup> In limerick fashion, he pronounces: "Literary history will hardly care to remember or to register the fact that there was a bad poet named Clough, whom his friends found it useless to puff: for the public, if dull, has not quite such a skull as belongs to believers in Clough."<sup>20</sup> Strachey's sneering attack, which was centered on the man, not the poet, has been particularly destructive: "This earnest adolescent, with the weak ankles and the solemn face, lived entirely with the highest ends in view. He thought of nothing but moral good, moral evil, moral influence, and

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<sup>18</sup>Miscellaneous Essays, p. 60.

<sup>19</sup>Desmond MacCarthy, Portraits (London, 1931), p. 65. Quoted by Houghton, Clough, p. 19, fn.

<sup>20</sup>Quoted by Stephen Spender, Sunday Times (London), November 3, 1957, and by Houghton, Clough, p. 19.

moral responsibility."<sup>21</sup> Strachey finds his image of Clough "doing up brown paper parcels" for Florence Nightingale so entertaining that he repeats it in his discussion of Dr. Arnold.<sup>22</sup>

In their way, the more academic critics, in their reckless generalizations, have been just as destructive of Clough's position as a poet. For example, Stopford A. Brooke finds that "the poetry itself is not of a high quality; its level is only a third of the ways towards greatness." Speaking of The Bothie, Brooke comments that "indeed, here, as in the whole of his poetry, the execution lags behind the conception. Art had not thrown her mantle over this man." Still, Brooke concludes that Clough has been "too much neglected!"<sup>23</sup> Even Sir Humphrey Milford, who thought Clough worthy of an edition of selections and who, like Arnold, admired his experiments in hexameters, has many reservations about the "poetry":

Clough was not primarily an artist; he was more interested in getting his thoughts and doubts expressed somehow than in the poetic expression of them. Moreover . . . much of the material of the Bothie—and this is even more true of the Amours de Voyage—is almost intractable in poetry; and

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<sup>21</sup>Eminent Victorians (London, 1918), p. 208.

<sup>22</sup>Ibid., pp. 154, 208.

<sup>23</sup>The quotations just given are from A Study of Clough, Arnold, Rossetti, and Morris (London, 1908), pp. 31, 41, 43.

if tractable at all can be successfully treated so that form and matter are one, only by a Milton or a Wordsworth when at the height of his inspiration.<sup>24</sup>

There have always been critics, of course, both Victorian and modern, who have found much to praise in Clough's poetry, and many of these are mentioned in the following chapters. In recent years, particularly since the publication of the Poems in 1951, there has been a revival of interest in both Clough and his poetry. Still, a good deal of this interest has centered on Clough's relations with Matthew Arnold and not in any significant way on the poetry itself. Also, much of the recent praise of Clough's poetry has concentrated on its "modernity" rather than on any intrinsic merit of its own. For example, V. S. Pritchett praises Clough for being "one of the few Victorians who seem to belong to our time rather than their own," and who bear a close resemblance "to the poets of the Thirties." In particular, Pritchett praises Amours de Voyage as, in English literature, "the best evocation of the tourist's Rome, indeed of the tourist himself."<sup>25</sup>

It is apparent from even a brief survey of Clough criticism that much of the concern has been with the intellectual

<sup>24</sup>Poems of Clough (London, 1910), xi.

<sup>25</sup>The quotations just given are from "Books in General," The New Statesman and Nation, XLI (January 6, 1951), 15-16.

and psychological background of the man himself and the Victorian milieu in which he found himself "perplexed." Thus, there is a present need to examine closely at least one aspect of Clough's poetic artistry in a manner which critics of Clough, both friendly and unfriendly, have avoided. It is the purpose of the present dissertation to concentrate on one specific area of Clough's art--the long narrative poem. Clough composed three long narrative poems, The Bothie of Tober-na-Vuolich, Amours de Voyage, and Mari Magno. The last of these, however, is incomplete, Clough having died during its period of composition. Each of these works utilizes a distinct narrative technique: (1) third-person narration (The Bothie), (2) epistolary (Amours de Voyage), (3) framework tale narration (Mari Magno). The first two, in particular, are worthy of lengthy analysis. Thus, in order to isolate their important poetic features, each discussion is divided into four parts: structure and point of view, diction, allusions and imagery, and metrics. Although these are essentially artificial divisions and a certain amount of repetition will result, still this approach allows for a careful examination of each work.

The critical approach of the present paper is essentially formalistic, by which is meant the explanation of a work "as a combination of parts" that hang together in a meaningful

whole.<sup>26</sup> An attempt is made to see the work as an entity, to determine what its unifying principle is, and then to relate its various parts to the larger principle. As Paul Goodman states, in asking the formal question, "'How do the parts imply one another to make this whole?' we must feel that thus we can account for a good deal, very many of the details and the unity of the whole."<sup>27</sup> The underlying assumption is that the artistic value of the work may be determined by the coherence of the parts as constantly related to the whole.

The one major exception to the biographical-milieu approach to Clough's longer poems is Walter E. Houghton's The Poetry of Clough. In his preface, Professor Houghton states that "the poetry itself is the end in view, and this is a work of criticism—more exactly, of historical criticism. . . . My intention is to increase the understanding of [Clough's] art by combining technical analysis with whatever insight can be gained from a knowledge of his ideas, especially on aesthetics, and of his environment."<sup>28</sup> At times, however, Professor Houghton's "close analysis" of individual works verges on the

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<sup>26</sup>Paul Goodman, The Structure of Literature (Chicago, 1954), p. 1. Mr. Goodman, in his first chapter, provides a lucid and meaningful explanation of formal analysis as a critical approach.

<sup>27</sup>Ibid., p. 3.

<sup>28</sup>Houghton, Clough, xi.

impressionistic. Nor can he resist constantly referring to the larger historical and biographical background in judging a work. For example, Houghton admires The Bothie for its "range of experience and diversity of tone" and for its being "true to Clough's experience at the time." He finds "its most charming feature" to be "a wonderful freshness and vivacity." Although "The Bothie is no longer modern," Professor Houghton makes a point of emphasizing its "modernity" at the time of its publication by discussing the "realism" of its subject matter.<sup>29</sup> Some of these generalizations have a certain validity, but they hardly constitute a "technical analysis" of the poem. Many essential features are lacking: its imagery, diction, and metrics; its highly ironic, mock-heroic point of view; the character of Hobbes; and, perhaps, most serious of all, the position of the poet as "maker." Houghton, in his "narrative synthesis," views the poem in terms of Philip Hewson's attitude towards love, Chartism, the duty of work—the "realistic" elements of its subject matter—rather than in terms of Clough's own controlling position as poet.

Similarly, Professor Houghton views Amours de Voyage essentially in terms of the character of Claude, often explaining Claude's feelings and attitudes in terms of both Clough's

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<sup>29</sup>The quotations just given are from Houghton, Clough, pp. 99, 112, 116, 117.

background and the larger Victorian milieu. The emphasis on character in Houghton's study may easily be seen by the chapter sub-headings: "The Oxonian at Rome," "The Ennuyé," "The Anti-Hero," "The Intellectual in Love." Further, his enthusiasm for the work is based primarily on its "un-Victorian" approach to its subject matter, which, in Professor Houghton's view, makes it a more appealing work to the modern reader. Clough, he states, has created "an unheroic hero who was critical of heroism. . . . This kind of sophisticated irony, in which a person expresses an attitude he sincerely adopts and yet at the same time mocks himself for holding it, is very modern and very un-Victorian."<sup>30</sup> Professor Houghton's emphasis on Claude's "modern" characteristics is convincing, but narrow in range. His general approach to this poem, as well as to The Bothie, leaves ample room for further discussion of problems of structure, point of view, diction, imagery, and metrics. As the reviewer for the Times Literary Supplement pointed out, Professor Houghton "has made no technical analysis . . . of the major poems" and "there is still a good deal more that can fruitfully be discussed."<sup>31</sup>

It has not been the purpose of the preceding discussion to discredit Professor Houghton's study, but to point out

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<sup>30</sup>Ibid., pp. 132-33.

<sup>31</sup>January 9, 1964, p. 5.

differences in his method and the method of the present study.<sup>32</sup>

It is a platitude of literary criticism that no one method in isolation is capable of encompassing the totality of a literary work. The formalistic approach, however, has the virtue of concentrating on the work itself and thus account for as many of its elements as possible. Wherever possible, however, within this critical framework, Clough's own description or approach to the work has been used. Unfortunately, Clough's comments on his own work are disappointingly frugal. Nor are his own literary essays of significant assistance in attempting to derive a critical approach; wherever appropriate, however, they have been used. Also, there is little to be gained in critical approach from his letters: they seldom treat of a literary problem and "some may wish Clough had been . . . more specific than he is about his reading."<sup>33</sup> As Frederick L. Mulhauser points out in his introduction to the Correspondence, Clough "rarely explores his ideas for his correspondent, looking at them from first one angle and then another; likewise, he rarely explores his feelings."<sup>34</sup> Isobel Armstrong is more

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<sup>32</sup>It should also be pointed out that the main body of the present study was already prepared at the time of the publication of Professor Houghton's book.

<sup>33</sup>Frederick L. Mulhauser (ed.), The Correspondence of Arthur Hugh Clough (Oxford, 1957), I, xiv.

<sup>34</sup>Ibid.



harshly blunt: "His letters . . . are in the main so impersonal and toneless that disappointingly little emerges from them."<sup>35</sup> Judging from Matthew Arnold's letters to him, Clough may have engaged in a literary conversation with Arnold, but this view will always remain problematical since, with the exception of one letter, Clough's letters to Arnold apparently have been destroyed.<sup>36</sup> This paucity of original critical material, then, leaves the critic all the more dependent on an approach which will best reveal the works as artistic entities in themselves.

A further advantage of the formalistic approach, besides its concentration on the work itself, is that by answering significant questions about a particular work, it may also contribute to a definition of a particular genre. In the case of The Bothie and Amours de Voyage, we are dealing with long narrative poems which require careful analysis of plot and character, elements which we associate with the novel and the short story. Thus, point of view, "the question of the relation in which the narrator stands to the story,"<sup>37</sup> is of primary importance to the reading of these two poems. To Mark

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<sup>35</sup>Arthur Hugh Clough ("Writers and Their Work," No. 148; London, 1962), p. 11.

<sup>36</sup>Lowry, Letters, vi.

<sup>37</sup>Percy Lubbock, The Craft of Fiction (New York, 1921), p. 251.

Schorer, discussing the novel, point of view not only "heightens dramatic interest through the narrowing or broadening of perspective upon the material," but it is also "a means toward the positive definition of theme."<sup>38</sup> In other words, the works at hand provide not only opportunity for careful study of diction, imagery, and metrics, their "poetic" elements, but also for point of view, plot, character, and theme, their "novelistic" elements. The genre might be classified as "verse-novel." It is a genre which enjoyed popularity during the Victorian period, but it is a genre about which little has been written. The final chapter of this dissertation discusses, in a modified way, some important elements of the "verse-novel" as a literary genre. In our own day the long narrative poem, let alone the "verse-novel," is seldom written and seldom discussed as an art form. Thus, in a larger sense, the present study is not only aimed at revealing aspects of Clough's poetic artistry, but it may also be regarded as revealing the technique of the verse-novel.

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<sup>38</sup> "Technique as Discovery," Forms of Modern Fiction, ed. William Van O'Connor (Minneapolis, 1948), p. 10.

## CHAPTER I

### THE BOTHIE OF TOBER-NA-VUOLICH:

#### STRUCTURE AND POINT OF VIEW

The Bothie of Tober-na-Vuolich has always had the dubious distinction of being considered Clough's most light-hearted work,<sup>1</sup> especially when set alongside the bitter Amours de Voyage, which followed it by a year, and the even harsher Dipsychus, which was written two years later. Clough himself subtitled the poem "a long-vacation pastoral," and the dedication to "my long-vacation pupils"—which appears in the original 1848 edition refers to it as "this trifle."<sup>2</sup> The conditions of its composition have also given rise to its reputation as a "trifle." Clough composed The Bothie quickly, within the space

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<sup>1</sup>F. L. Lucas observes that it "should be read for nothing more serious than amusement." Eight Victorian Poets (Cambridge, 1930), p. 67. Katharine Chorley finds in it a "unique quality of sunny, positive life and fruitful engagement." Arthur Hugh Clough: The Uncommitted Mind (Oxford, 1962), p. 210. James I. Osborne admires the "brave and good" world which it depicts, where "from top to bottom there is nothing in it that cannot be looked at straight and steadily—nothing that so looked at will not increase the sum of courage and good cheer." Arthur Hugh Clough (Boston, 1920), p. 101.

<sup>2</sup>The complete dedication reads: "My long-vacation pupils will I hope allow me to inscribe this trifle to them, and will not, I trust, be displeased if in a fiction, purely fiction, they are here and there reminded of times we enjoyed together." Arthur Hugh Clough, The Bothie of Tober-na-Vuolich (Oxford, 1848).

of a few weeks in September, 1848, while at his mother's home in Liverpool. He had already given up his tutorship at Oriel in April, and the resignation of his fellowship was to take place in October. He had spent five weeks in Paris beginning May 1, where, with Emerson, he witnessed the attempts of the Socialists to establish a new regime after the overthrow of Louis Philippe. It was for Clough probably his most restless year. Although he had long made up his mind to leave Oxford because of religious difficulties, he had still not resolved on another career, and he had no immediate prospects for a job.<sup>3</sup> Thus, when it became known that Clough had completed a long poem which was to be published immediately, his friends had all expected a serious work, a work which would reflect his own unsettled religious feelings. The publication of The Bothie took everyone by surprise,<sup>4</sup> and the general feeling became that

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<sup>3</sup>For Clough's problems dealing with his tutorship and fellowship, see The Correspondence of Arthur Hugh Clough, ed. Frederick L. Mulhauser (Oxford, 1957), I, pp. 192-94, 196-97, 199-200, 219-21. For Clough's visit to Paris during the revolution, see Correspondence, I, pp. 203-17. See also Chorley, pp. 146-47, and H. W. Garrod, Poetry and the Criticism of Life (Cambridge, Mass., 1931), pp. 116-18.

<sup>4</sup>Clough gives no clue in his correspondence to the genesis of the poem except in his letter to Emerson of February 10, 1849, in which he states that "it was a reading of [Long-fellow's] Evangeline aloud to my Mother and sister which, coming after a reperusal of the Iliad, occasioned this outbreak of hexameters." Correspondence, I, 240-41. He also tells Emerson in the same letter that when he took leave of him the preceding summer, "my Pastoral . . . had not been thought of."

it was Clough's reaction to his present situation, a flight to pleasant thoughts rather than to tortured ones.<sup>5</sup> Since The Bothie almost entirely avoids the subject of religion, the feeling of most sympathetic critics has been that although the poem is enjoyable, it cannot be a serious work of art.

The truth of the matter is that it is a serious work and it deals with a serious subject—a young man's attempt to escape the stultifying effects of both books and society and to find in his quest for love some resolution to his gnawing sexual questions. Philip Hewson, the young man, is "a radical hot," gifted in rhetoric, but his problems are not primarily political or intellectual; rather, they relate to his more personal desire for experience, particularly among women, a desire which sends him on a quest to have his sexual questions answered. The work, however, derives its main artistic merit

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<sup>5</sup>Matthew Arnold, although he praised the metrical skill of the poem later, seemed particularly displeased with its subject matter: "I have been at Oxford the last two days and hearing Sellar and the rest of that clique who know neither life nor themselves rave about your poem gave me a strong almost bitter feeling with respect to them, the age, the poem, even you. Yes I said to myself something tells me I can, if need be, at last dispense with them all, even with him: better that, than be sucked for an hour even into the Time Stream in which they and he plunge and bellow. . . . More English than European, I said finally, more American than English: and took up Obermann, and refuged myself with him in his forest against your Zeit Geist." The Letters of Matthew Arnold to Arthur Hugh Clough, ed. Howard Foster Lowry (London, 1932), p. 95.

from the manner in which it is presented. In terms of its structure and point of view, The Bothie is not a "trifling" work.<sup>6</sup> It has an intricate narrative style, a point of view which relies heavily on mock-heroic techniques, and character drawing which is often complex, especially in the treatment of Philip, Elspie, and Hobbes. In many ways, it poses the problems, both in technique and character analysis, usually associated with the novel. To make it more complex, it takes a realistic situation and treats it ironically. Although light-hearted on the surface, it poses serious problems and then refuses to resolve them in stereotyped Victorian fashion. The fact that The Bothie was written quickly does not prevent Clough from guiding his reader with an accomplished hand.

Much of Clough's narrative method may be seen in the initial situation of the poem. The opening canto immediately opposes the forces out of which Philip Hewson must "hew" a resolution. In general, the minor Scotch nobility who entertain the Oxford undergraduates and their tutor in Canto I are still essentially feudal landowners, and thus men who take a

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<sup>6</sup>William Michael Rossetti, in his review of The Bothie in the first issue of The Germ (1850), p. 46, concludes: "This is a poem essentially thought and studied, if not while in the act of writing, at least as the result of a condition of mind; and the author owes it to the appreciations of all into whose hands it shall come, and who are willing to judge for themselves, to call it, should a second edition appear, by its true name;—not a trifle, but a work."

traditional view of society. The action of the poem begins as the sports activities of the clansmen—stone putting, tree casting, hammer throwing, foot-racing—are coming to an end. The races over, the clansmen hold a "show of dress"<sup>7</sup> (I, 6) to have their costumes judged. Formality, tradition are apparent as the clansmen stand "with upraised elbows, / . . . fingering kilt and sporran." (I, 8-9)

The Oxford men are then introduced as they ready themselves for the evening dinner and festivities. The order in which Clough introduces the reader to the vacationers becomes significant: first, Hope; secondly, Adam, the tutor of the group; thirdly, Lindsay. All three are closer to the Scotch clansmen and their traditional beliefs than the remaining undergraduates—Hewson, Hobbes, Audley, and Airlie. Hope and

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<sup>7</sup>All quotations are taken from The Poems of Arthur Hugh Clough, ed. H. F. Lowry, A. L. P. Norrington, and F. L. Mulhauser (Oxford, 1951). Canto and line references will be cited in the text. Variant readings, except where noted otherwise, are also from this edition, which will be cited henceforth as Poems. A history of the early publication of The Bothie is given on pages 496-97. Clough changed the title of the poem from The Bothie of Tober-na-Fuossich to The Bothie of Tober-na-Vuolich for the revised edition of 1862 because he had been told that the original title had some unseemly connotation in Gaelic. Clough discusses the matter in letters to Thomas Arnold, February 24, 1849 (Correspondence, I, 244), and to William Allingham, January 14, 1856 (Ibid., II, 514). The latter reads in part: "They talk of reprinting my 'Wild Oats' in America again, and I have been driven to improvise a Gaelic name without enquiry—Tobernavohlich: Tobernafasach would I think be better—at any rate as being Gaelic. I will try the Gaelic Dictionary. The title-page should in any case be the 'Bothie.'" See also Chorley, pp. 168-69.

Lindsay are both by birth and inclination more aristocratic than the others. Clough introduces us to Hope and Lindsay, as well as to Adam, by means of their dress: ". . . black-tied, white-waistcoated, simple, His Honour" (I, 13)—Hope; "White-tied, clerical, silent, with antique square-cut waistcoat / Formal, unchanged, of black cloth . . ." (I, 21-22)—Adam; ". . . in a waistcoat work of a lady" (I, 25)—Lindsay. On the other hand, Clough introduces us to Hewson, Hobbes, and Arthur Audley—their evening clothes are not described—as "down at the matutine bathing" (I, 32). Their sports activity is in direct opposition to the formal, competitive, land-bound games of the clansmen and their "gillies"<sup>8</sup>; they swim freely and joyfully "where over a ledge of granite / Into a granite bason the amber torrent descended" (I, 35-36). The last undergraduate to enter the carriage which will take all of them to the festivities is Airlie, who, although dressed resplendently, is isolated from Hope and Lindsay on the one hand, and from the freer spirits on the other hand, an isolation which continues, with one exception, to the end of the poem.

The division, however, of formalist and anti-formalist is complicated by the point of view which Clough wants the reader

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<sup>8</sup>Attendants, but the OED gives as a second definition "followers of Christ." Clough may intend irony not only about aristocratic practices, but formalistic religious practices as well.



to take initially toward his characters. There is a factiousness about Hope and Lindsay, "the lively, the cheery, cigar-loving Lindsay" (I, 26), which Clough immediately makes clear. The two of them will be consistently treated throughout the poem in ironic fashion. Adam, however, although he is originally linked with Hope and Lindsay, is a man of "sense and feeling" (I, 22), and thus a different problem in point of view arises. Adam, as the tutor of the group, represents traditional views, much as the clansmen do; still, Clough treats him sympathetically and as the most likely source for answers to Philip's challenges to society. But Adam is hardly a man of action or of experience, the type of man whom Philip desires to emulate. Thus, early in the poem it is difficult to view Adam in an ironic light, although what he represents--tradition and learning--is keenly satirized. In this way, Clough helps prepare the reader to expect no easy answers to Philip's questions, not even in his final marriage to Elspie.

Clough continues his unfavorable commentary on the clansmen's feudal way of life through his description of the seating arrangement at the dinner where the Chairman (Sir Hector) and the Croupier (the Marquis) "and gentry fit to be with them" (I, 49) sit at tables raised above those "for keeper and gillie and peasant" (I, 50). There are two priests present, one

Catholic, one Established Church. One says grace before, the other after dinner, but there is no communication between them. Clough ascribes to them the adjective that he earlier used for Adam: "silent." Through these details early in the poem, Clough makes clear to the reader, even before Philip's speech at the end of the canto, that in the aristocratic tradition of these clansmen there can be no resolution to Philip's dilemma. In the detail of the two "silent" priests, Clough indicates no resolution for Philip in the realm of religion; in fact, the subject of religion is never raised directly again. There are also present members of Parliament who "upon beast and bird of the forest" (I, 66) vent "the murderous spleen of the endless Railway Committee" (I, 67). The "progress" these men represent offers little solace to a Philip eager to disengage himself from both aristocratic and academic life. The "grey, but boy-hearted" (I, 70) Sir Hector is treated more kindly than the other clansmen, but only because he seems a greater fool.

All through sentences six at a time, unsuspecting of syntax,  
 Hurried the lively good-will and garrulous tale of Sir  
 Hector.

(I, 96-97)

In introducing Sir Hector, Clough also utilizes the mock-heroic style which throughout The Bothie will aid him in establishing point of view:

Spare me, O great Recollection! for words to the task were  
 unequal,

Spare me, O mistress of Song! nor bid me remember minutely  
All that was said and done o'er the well-mixed tempting  
toddy; . . .

(I, 82-84)

The Marquis of Ayr is far more than Sir Hector the land-bound feudal landlord when he flounders on "through game and mess-room recollections" (I, 100), and swears "he would never abandon his country, nor give up deer-stalking" (I, 103).

After more pleasantries by Sir Hector and the toasting of the "Strangers," the problem arises as to who will speak for the Oxford undergraduates. "Adam wouldn't speak,—indeed it was certain he couldn't" (I, 123). Although Clough had earlier introduced Philip as a swimmer, he now more lengthily calls him a "poet, / . . . a radical hot, hating lords and scorning ladies" (I, 124-25).

Silent mostly, but often reviling in fire and fury  
Feudal tenures, mercantile lords, competition and bishops,  
Liveries, armorial bearings, amongst other matters the  
Game-laws: . . .

(I, 126-27)

Clough could not be more direct concerning Philip's attitude towards the Scottish gentry, but Philip's feelings go further—they condemn the entire Establishment. There is no doubt that Philip is an "angry young man."<sup>9</sup>

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<sup>9</sup>Humbert Wolfe believes that the "real essence" of The Bothie is "the implicit and sometimes overt criticism of existing traditions" as exemplified in Philip's speech at the Highland dinner. "Arthur Hugh Clough," The 1860's, ed. John Drinkwater (London, 1932), p. 37. This view, however, considerably limits the range of the poem.

But the speech which Philip delivers to the dinner guests is well-modulated; it is ironic, but not angry:

I am, I think, perhaps the most perfect stranger present.  
I have not, as have some of my friends, in my veins some  
tincture,  
Some few ounces of Scottish blood; no, nothing like it.  
I am therefore perhaps the fittest to answer and thank you.  
(I, 135-38)

He thanks the gathering for not accounting the Oxford students "intruders"; for the ease with which "the north and the south," "the Scotch and English" have "thoroughly<sup>10</sup> mingled" (I, 141-43). Philip's remarks elicit greater and greater cheering. He then adds "in altered voice, with a smile, his doubtful conclusion" (I, 159), so that the sarcasm will be understood,

I have, however, less claim than others perhaps to this  
honour,  
For, let me say, I am neither game-keeper, nor game-  
preserver.  
(I, 160-61)

Even so, the satirical barb is missed; some of the audience, however, acts confused. "Lindsay alone, close-facing the chair, shook his fist at the speaker" (I, 165). The Marquis was "not quite clear of the meaning" (I, 169), but he "joined with the joyous Sir Hector, who lustily beat on the table" (I, 170).

Clough, by the end of Canto I, has made clear the obtuseness of the Scottish clansmen, thus eliminating this entire

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<sup>10</sup>In the 1848 edition, the word is "joyously," perhaps too obviously ironic for the more subtle effect Clough is attempting to produce. Poems, p. 498.

segment of society as a possible solution to Philip's problem. In fact, Clough concludes the canto by introducing a contrasting figure to the finely-dressed clansmen, "a thin man clad as the Saxon, / Trouser and cap and jacket of homespun blue, hand-woven" (I, 175-76). This is David Mackaye, whose daughter, Elspie, Philip will eventually marry. David dramatically singles Philip out and invites him to the Bothie of Tober-na-Vuolich.

Thus, by the end of Canto I, the direction of the poem has been determined in many ways. In terms of both plot and idea, Philip must leave behind not only the clansmen but his fellow undergraduates as well. The opposition to the clansmen—and by inference the landed aristocracy as a whole—is evident. Too, the Catholic priest and the Established minister have remained "silent." For several cantos to come, however, Clough must make clear the conflict that exists between Philip, on the one hand, and his fellow students and his tutor, on the other hand. The conflict with Lindsay, and to a lesser degree with Hope, is already clear.

Significantly, Clough has made bare mention in Canto I of Hobbes and Arthur Audley. He has also given the reader ambivalent feelings towards Adam. And what of Philip himself? Clough has already shown that Philip's spoken words are not as violent as the epithets attributed to him, e. g., "a radical

hot." Were then these epithets to be taken as part of Clough's own use of irony towards Philip? And will not the ambivalence in Philip's character thus far noted provide Clough with added complexity for Philip's development?

Canto II begins with Philip swimming again in the granite basin. In the same manner that he had castigated the Scottish aristocracy the night before, Philip, at breakfast, turns to his fellow students for a more direct attack on aristocratic women. Philip's attack on the social inequities inherent in landed aristocracy is now suddenly directed towards "Lady Augustas and Floras" (II, 19). "Roses, violets, lilies for me! the out-of-door beauties," (II, 22) he cries, the beauty of women who labor in the fields. Philip can drop the ironic technique of the evening before because he is now involved in his own personal feelings. And he is quite carried away by the remembrance of "a capless, bonnetless maiden, / Bending with three-pronged fork in a garden uprooting potatoes" (II, 43-44), when for the first time he "knew of the feelings between men and women" (II, 39).<sup>11</sup> The contrast to the city girl and her

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<sup>11</sup>Line 39 in the 1848 edition reads: "Never, believe me, revealed itself to me the sexual glory." Clough is more direct about sexual matters in the 1848 edition. Richard M. Gollin, who prefers the first drafts of Clough's poems to the later ones, remarks that "Clough tended to intellectualize for his Victorian audiences as he revised." "The 1951 Edition of Clough's Poems: a Critical Re-examination," MP, LX (November, 1962), pp. 124-25. Lady Chorley, in discussing another poem,

more ritualized gestures, the "dismal quadrille" (II, 36), "offering unneeded arms, performing the dull farces of escort" (II, 58), brought a "new thing" (II, 49, 51) to Philip. But in this panegyric to the simple girl, Clough has Philip raise the question, "Was it embracing or aiding was most in my mind?" (II, 48) The "hard" question cannot be answered because Philip himself is too confused about his real feelings. He knows that he opposes the artificial life represented by clansmen and Lady Augustas, but his vision of the idealized country maiden is overstated.

Adam, though, agrees with Philip's fulminations against Lady Augustas. Clough, however, in mock-heroic style, the stance he often takes as third-person narrator, gives the reader the opportunity to take Philip less seriously than either Adam or Philip himself:

But he, with the bit in his teeth, scarce  
Breathed a brief moment, and hurried exultingly on with his  
rider,  
Far over hillock, and runnel, and bramble, away in the  
champaign,  
Snorting defiance and force, the white foam flecking his  
flanks, the  
Rein hanging loose to his neck, and head projecting before  
him.

(II, 68-72)

Further, Philip's exhortation to the Lady Augustas to give men

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observes: "As so often with Clough, he makes a small alteration for technical reasons, or because he feels he has expressed his thought too crudely, and yet the discarded phrase is stronger and in fact gives a deeper penetration into his mind." P. 202.

the opportunity to show their "true gallantry" (II, 74), "the old knightly religion" (II, 75), conflicts with his earlier criticism of feudal values. And his effusive picture of these simple souls "home from the river or pump moving stately and calm to the laundry, / . . . washing, cooking, and scouring, / . . . with the fork in the garden uprooting potatoes" (II, 102, 105-06), makes it evident that Clough is using Philip, too, as an object of irony. This seems particularly apparent when the reader considers that the two country girls in whom Philip will eventually show interest--Katie and Elspie--bear little resemblance to the simple girl "with the fork in the garden uprooting potatoes."

Adam, trying to find a middle way, observes,

There is a truth in your view, but I think extremely distorted;

Still there is a truth, I own, I understand you entirely.  
(II, 118-19)

Arthur, however, unlike both Adam and Lindsay, the latter incensed at Philip's praise of country women, ironically remarks that this is the sort of conversation heard at common-room breakfasts "about Gothic buildings and Beauty" (II, 122). Then on comes Hobbes to demolish Philip further.

Hobbes, until this point, has only been briefly mentioned. Clough reserves Hobbes for the thrusting ironic speeches, always aimed at Philip and always serving as choral commentary



on Philip's ideas and actions. Thus, Clough, instead of intervening constantly, can utilize Hobbes as an ironic commentator on the action as well as a participant in the action. Hobbes shows little interest in girls; he is "contemplative, corpulent, witty / . . . mute and exuberant by turns"(II, 124, 126). He is quick to turn on Philip after Philip's speech in praise of country maidens:

Beautiful! cried he upleaping, analogy perfect to madness!  
 O inexhaustible source of thought, shall I call it, or fancy!  
 Wonderful spring, at whose touch doors fly, what a vista disclosing!  
 Exquisite germ! Ah no, crude fingers shall not soil thee;  
 Rest, lovely pearl, in my brain, and slowly mature in the oyster.

(II, 131-35)

What Pugin<sup>12</sup> has done for architecture, continues Hobbes, Philip may do for women, give to "the removal of slops" (II,

<sup>12</sup>Augustus Welby Pugin (1812-1852), a leader in the English Gothic revival, anticipated twentieth-century functionalism in architecture. "It will be readily admitted, that the great test of Architectural beauty is the fitness of the design to the purpose for which it is intended, and that the style of a building should so correspond with its use that the spectator may at once perceive the purpose for which it was erected." A. Welby Pugin, Contrasts: or, a Parallel Between the Noble Edifices of the Middle Ages, and Corresponding Buildings of the Present Day; Shewing the Present Decay of Taste (2d ed.; London, 1841), p. 1. Pugin became a convert to Roman Catholicism; he was bitterly anti-Protestant. "In England . . . the buildings have almost exclusively suffered through the destructive or Protestant principle." He believed the excellence of art "only to be found in Catholicism." Ibid., p. 15.

141) ornamental treatment. Hobbes pushes the irony further:

Philip shall write us a book, a Treatise upon The Laws of Architectural Beauty in Application to Women; . . .  
(II, 144-45)

Philip shall show us his "sculliony" kitchen-maid "rising to grace of true woman in English the Early and Later" (II, 149). There will be "the Richer and Loftier stages" (II, 150) before we are lost "in the Lady-Debased and the Lady-Flamboyant" (II, 151). Hobbes mockingly concludes that he will leave it to Philip to decide whether the Lady should be pursued in his book "to hideous close, Modern Florid"<sup>13</sup> (II, 152).

Adam, predictably, sees neither the humor nor the essential seriousness of Hobbes's mock-heroics--a seriousness related to Hobbes's own uneasiness on the subject of women. Of equal importance to the plot, Adam has little of importance to offer to Philip:

You are a boy; when you grow to a man you'll find things  
alter.

You will then seek only the good, . . .  
(II, 158-59)

But the Adam who gives this advice is unmarried, along in

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<sup>13</sup>Margaret Main Schoenberg states that Hobbes's speech is "a burlesque of Gothic nomenclature, but it has no specific association with Pugin." "Four Studies in Arthur Hugh Clough" (unpublished Ph. D. dissertation, Dept. of English, Radcliffe College, 1958), p. 80.

years,<sup>14</sup> a man of little practical experience (he was unable to address the clansmen in Canto I), a bookish man. This is not to say that Clough is harsh in his presentation of Adam. On the other hand, Clough seems anxious to prevent the reader from thinking that Adam is the one who will provide final answers for Philip. There are no final answers, as we shall see; there are only debates, arguments, and ironic comments.<sup>15</sup>

Adam next shifts the topic from the "good" to "equality." His argument this time rests entirely on analogy with no appeal to experience:

Are all duties alike? Do all alike fulfil them?  
 However noble the dream of equality, mark you, Philip,  
 Nowhere equality reigns in all the world of creation,

<sup>14</sup>In the 1848 edition, Adam is almost forty—"Thus to upbraid me with years, chill years that are thick'ning to forty" (*Poems*, p. 502)—but in the revised version Clough evidently thought it more appropriate to represent Adam without a specific age.

<sup>15</sup>In the 1848 edition, Philip vehemently attacks Adam's concept of the good. The grown-up man, he says,  
 "Learns to deal with the good, but what good is, discerns not;  
 Learns to handle the helm, but breaks the compass to steer by;

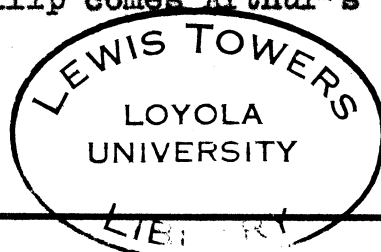
In the intuitive loses far more than his gain discursive."  
*Ibid.*, p. 501. Adam, in turn, "with a moisture about the eyelids," chides Philip for upbraiding him with years. He then sternly lectures Philip to the effect that Philip will not understand until he ignores his youthful premises, discards his unruly "compass." *Ibid.*, pp. 501-02. Clough's revised version keeps Adam from not only becoming too sentimental as a character, but also allows the argument to become more balanced, and thus more dramatic. The original version, however, makes clearer Philip's desire to leave the group and find experience on his own.

Star is not equal to star, nor blossom the same as blossom;  
 We have all something to do, man, woman alike, I own it;  
 We have all something to do, and in my judgement should  
 do it  
 In our station; . . .

(II, 181-84; 198-200)

But the egalitarian in Philip has not been subdued by Adam's abstract argument, nor, it would seem, has Clough intended it to persuade the reader. Philip immediately sees in this argument the snobbish appeal of the Established Church--the snobbish appeal that brings to Philip's mind the image of a little rich boy eying his mother's "gold-fastened book" (II, 206). To Philip the image signifies "eat, drink, and never mind others" (II, 207). And Adam, who also voices his dislike of luxurious living, agrees.

But, then, who has won the debate? Philip, still without experience, can only respond emotionally to Adam's arguments; Adam, also without experience, depends upon his Rhetoric and Ethics. Even though Clough has them agree about the wastefulness of the rich, he still leaves the reader some doubt as to his own point of view towards "goodness" and "equality." Neither Adam nor Philip speaks for Clough. It is more likely Arthur who speaks for the author at this point. Juxtaposed on the solemn argument between Adam and Philip comes Arthur's suggestion:



How will my argument please you? . . . Now it is my turn,  
our travel. Tomorrow we start on

(II, 213-14)

This is the type of "argument" that appeals to the less scholarly Hope and Lindsay; both are delighted to toss aside their "dreary classics" and take advantage of the three-week hiatus offered them. Adam had assumed that Airlie, Hobbes, and Hewson would remain for further reading, but he is only correct about the first two. Philip, as exuberant as Hope and Lindsay, has suddenly changed his mind; at least, it is sudden for Adam, if not for the reader, who is already prepared to follow Philip in his quest for experience. Philip, too, wants to bury his "dismal classics" (II, 245, 253); he is "weary of Ethic and Logic, of Rhetoric yet more weary" (II, 243). For the moment, he shares the enthusiasm of Hope and Lindsay in wanting to strike out for other places. He even echoes an earlier line of Hope's:<sup>16</sup> "Three weeks hence we return, to cares of classes and classics" (II, 252). To Adam's inquiry as to where Philip means to go, it is Hope, not Philip, who responds. Hope has three friends, each at different places, whom they can visit. But it is Hobbes who has the last word. "Hopeless of you and of us" (II, 268), Philip shall "study the question of sex in

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<sup>16</sup>"Three weeks hence will return and think of classes and classics." (II, 218)

the Bothie of What-did-he-call-it" (II, 271). Appropriate to his role as chorus, Hobbes repeats phrases that Philip had originally used:<sup>17</sup>

. . . of gillies and marquises hopeless,  
Weary of Ethic and Logic, of Rhetoric yet more weary.  
(II, 268-69)

At the Bothie, says Hobbes, Philip will be charmed by "a lovely potato uprooter" (II, 270), again an echo of Philip's earlier phrase.<sup>18</sup>

Why, then, does Clough choose to end his canto with Hobbes speaking for Philip? First of all, Philip is confused on "the question of sex"—he cannot answer his "hard question" (II, 48) of whether he wants to aid or embrace the girl in the field. Thus, by having Hobbes utter the word "sex," Philip's own inhibition in the matter is stressed.<sup>19</sup> Secondly, in terms

<sup>17</sup>"Weary of Ethic and Logic, of Rhetoric yet more weary,  
Eager to range over heather unfettered of gillie and  
marquis,  
I will away with the rest, and bury my dismal classics.  
(II, 243-45)

<sup>18</sup>Cf. II, 44, 106.

<sup>19</sup>In earlier versions, Philip seems less inhibited about mentioning sex. In describing the bonnetless maiden "uprooting potatoes" (II, 43), the original manuscript went on:

" . . . I longed to raise her,  
Circling the soft yielding waist to uplift her, away from  
her . . .  
Circling the delicate waist look up in her eyes, and, it  
might be,  
Might be, perchance, peradventure . . . I knew not what  
else to imagine!"

of the action of the poem, Philip must now answer Hobbes on the subject of girls and marriage. Thirdly, Hobbes can show more appropriately Philip's true weariness of his books and companions. Although Hobbes only repeats Philip's earlier "weary of Ethic and Logic," he has added "hopeless of you and of us" (II, 218). Philip's democratic outlook has not made him so rebellious that he can insult both his tutor and his friends in such a manner. It is enough that he has made the "sudden" decision to leave the reading party.

Philip, then, has broken with his more studious friends, including Adam, in order to join the more adventurous ones, Hope and Lindsay. In the space of two cantos, Philip has progressed from a political-social rebel, hostile to aristocratic forces, to a rebel against intellectual forces. It is not that

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Poems, pp. 499-500. The 1848 edition speaks of the "celled-up dishonour of boyhood, / Recognised now took its place, a relation, oh bliss! unto others." Ibid., p. 500. In response to Adam's charge that he is only a boy, Philip, in the 1848 edition, says, "How the grown-up man puts-by the youthful instinct!" Ibid., p. 501. Hobbes's mock-heroic speech on Philip "the Puddin of women" was much longer in the manuscript. Even though part of it was transposed to Canto V, several lines were later omitted:

"So but the bed be well made who made it is worthy to fill  
it

Proof of the pudding the eating, and proof of the girl be  
the pudding."

Ibid., p. 502. The original versions make of Philip a more lusty character, but the revised version allows Clough to be more ironic about Philip's sexual inhibitions.

Philip has joined forces with Hope and Lindsay; it is only that they provide him with a reasonable excuse by which to depart from the reading party. It is now clear that Philip, by rejecting both the Scots clansmen and his more intellectual friends, has embarked on his own quest for experience. He has a destination, the Bothie, and a purpose, to "study the question of sex," but the question of whether he can both "embrace and aid" still remains much in doubt, as it does at the end of the poem as well.

In Cantos III-VI, Clough removes Philip, for the most part,<sup>20</sup> from the immediate scene of the poem, but we know about his activities through the medium of letters and the narration of his friends. Adam, Airlie, and Hobbes have remained at the cottage in order to read and bathe. In contrast to Philip, who is in search of experience, the tutor and his two pupils, particularly Hobbes, remain isolated in their vacation retreat. Clough emphasizes their isolation by switching momentarily to a first-person narration which identifies him with those who have remained behind:

There is a stream, I name not its name, lest inquisitive  
 tourist  
 Hunt it, and make it a lion, and get it at last into guide-  
 books, . . .

(III, 19-20)

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<sup>20</sup>The exceptions are Philip's monologue in IV, 40-73, and the brief mention in VI, 29-30, that Philip and Elspie are now together.



This humorous personal introduction to the stream gives way to a more serious description of the isolated "bason"<sup>21</sup> itself:

You are shut in, left alone with yourself and perfection of  
water,  
Hid on all sides, left alone with yourself and the goddess  
of bathing.

(III, 44-45)

Clough now tells us that the entire group had discovered the secluded bason a month earlier, a contrast to and preparation for the discoveries that we are to learn that Philip has been making.

Time has passed quickly for the remaining scholars; in fact, three weeks and three days have passed since Philip and the others have left. Nor have there been any letters. Suddenly, Arthur and Lindsay appear at the bason. Clough brings them back into the fold in mock-heroic style, appropriate particularly as preparation for Lindsay's role as narrator of events centering around Philip:

Yes, they were come; were restored to the party, its grace  
and its gladness,  
Yes, were here, as of old; . . .  
Yes, they were come, were here: but Hewson and Hope--where  
they then?

(III, 84-85, 89)

Lindsay responds that Hope is still with his uncle at Balloch, where Lindsay himself might still be if he had not, regretfully, given his word that he would return to read. But it is Philip

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<sup>21</sup>The OED lists "bason" as a variant of "basin."

that Adam is concerned about. Lindsay's flippant response that the group left Philip in Rannoch "in a farmer's house,--reflecting-- / Helping to shear, and dry clothes" (III, 102-03), disturbs Adam further.<sup>22</sup> Arthur, as usual, is reassuring: Philip should arrive in another day or two.

Clough then turns to Lindsay as the narrator of the events which occurred immediately after the group's departure. Lindsay's narration, however, is constantly being "corrected of Arthur" (III, 114, 124, 136, 151, 158, 170). Lindsay is eager to stress the adventurous aspects of the trip, particularly Philip's amorous encounters. Arthur is eager to deny any wrong-doing on Philip's part, and at one point (III, 165-69) shifts the narrative to the joys of swimming. Thus, Clough is able to give the reader not only necessary information concerning Philip's adventures, but also to dramatize the conflict between Arthur and Lindsay as well as the better defined conflict between Philip and Lindsay.

Lindsay's narration remains in the third person throughout the passage, allowing Clough to control the reader's reaction to Lindsay. For example, Philip led them into a "forbidden glen" (III, 26), Arthur and Hope following the

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<sup>22</sup>The 1848 edition has Lindsay add, "Studying the question of sex," an echo of Hobbes's earlier remark at the end of Canto II, which makes more reasonable Adam's reaction, "perplexed, dumb-founded" (III, 104). Poems, p. 503.

rebellious leader.

They had defied the keepers; the Piper alone protesting,  
Liking the fun, it was plain, in his heart, but tender of  
game-law; . . .

(III, 128-29)

It is clear that in spite of Lindsay's constant protests, he is essentially envious of Philip's ability to explore.

The mild breaking of game laws, it turns out, is only preparation for Philip's more serious search for experience among women. According to Lindsay, and there seems no reason to doubt his word, Philip's first adventure was with "a brave lassie" (III, 173) who came as a substitute for a ferryman. While she and Philip were turning the handles, "hands intermingled with hands" (III, 176); later, "they saw lips also mingle with lips" (III, 177). Philip's second adventure was in a kitchen where Lindsay overheard Philip ask a lassie stirring porridge "what was the Gaelic for girl, and what was the Gaelic for pretty" (III, 184). These first two encounters are preparation for Philip's more serious adventure with Katie (who in turn prepares us for Elspie). The group is detained by rain for three days "by the lochside of Rannoch" (III, 193), and here, according to Lindsay, Philip was "smitten by golden-haired Katie" (III, 195). He danced till daylight with Katie, helped her with the reaping and fire-making, and pretended lameness when the others were ready to leave. Their last view

of him was along the lake helping Katie dry clothes.

Even though we see these early adventures of Philip's through Lindsay's envious eyes, Lindsay's account does not mock Philip, nor is it derisive:

Though, it was true, he was shy, very shy,—yet it wasn't  
in nature,  
Wasn't in nature, the Piper averred, there shouldn't be  
kissing; . . .

(III, 209-10)

It is Hobbes, playing the ironic chorus again, who brings back the mock-heroic tone:

Did you not say she was seen every day in her beauty and  
bed-gown  
Doing plain household work, as washing, cooking, scouring?  
How could he help but love her? . . .

. . . . .  
Is not Katie as Rachel, and is not Philip a Jacob?  
Truly Jacob, supplanting an hairy Highland Esau?  
Shall he not, love-entertained, feed sheep for the Laban of  
Rannoch?

(III, 229-31, 235-37)

In essence, Hobbes shows as much eagerness to share in Philip's experience as Lindsay does, but his role continues to be that of backbiter, the ironic commentator whom Philip must eventually answer.

Adam, "who had bit his lip to bleeding" (III, 240), is not amused by Lindsay's account and plans to leave the following day to find Philip. But Hope arrives to inform the group that Philip has already left Rannoch, not as Lindsay hopes in his fantasy of sex, with Katie, but alone. Besides, another

girl arrived on the scene, "somewhat remarkable-looking" (III, 254). As in the first canto, Clough ends the third canto on a note of suspense, dramatizing Philip's continued progress towards the Bothie. The "remarkable-looking" girl is Elspie Mackaye, daughter of David Mackaye, who, at the end of Canto I, had suddenly invited Philip to his home.

The mock-heroic style continues in its most evident form at the beginning of Canto IV. Six more days have gone by, but Philip still has not returned. A letter, however, has arrived; but instead of revealing its contents immediately, Clough first turns to mock-heroic commentary on "the wandering hero" (IV, 7). His personalized third-person narration easily gives way to the first person,<sup>23</sup> "Here I see him and here: I see him; anon I lose him!" (IV, 17) The more serious possibility that Philip has eloped with Katie is treated by Clough in the same mock-heroic style:

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<sup>23</sup>"Perhaps the most overworked distinction [in describing narrative devices] is that of person. To say that a story is told in the first or the third person will tell us nothing of importance unless we become more precise and describe how the particular qualities of the narrator relate to specific effects. It is true that choice of the first person is sometimes unduly limiting; if the 'I' has inadequate access to necessary information, the author may be led into improbabilities. And there are other effects that may dictate a choice in some cases. But we can hardly expect to find useful criteria in a distinction that throws all fiction into two, or at most three, heaps." Wayne C. Booth, The Rhetoric of Fiction (Chicago, 1961), p. 152.

Can it be with him through Badenoch, Morrer, and Ardnamurchan,

Can it be with him he beareth the golden-haired lassie of Rannoch?

.....  
This fierce, furious travel unwearying—cannot in truth be  
Merely the wedding tour succeeding the week of wooing!

(IV, 31-32, 36-37)

But even though Philip's more recent experiences have made him less shy with women, the author still finds him sitting alone in the mountains.

Clough now shifts to the inner thoughts of Philip, introducing the reader to Philip's monologue in characteristic mock-heroic style: "I see him, / Lo, and he sitteth alone, and these are his words in the mountain" (IV, 38-39). The earlier socially-oriented Philip has now given way to the self-pitying, romantic, "fierce, furious walking" (IV, 33) Philip. Although Philip's main concern seems to be the plight of the forsaken Katie, Clough makes it evident that Philip is mainly concerned with his own plight. It is possible to see in this passage a reflection of Philip's repressed sexual feelings, but in terms of the decidedly mock-heroic context of the passage, it appears more valid to see Clough ironically portraying Philip as a romantic Byronic calf.

Philip wishes that he were dead so that his spirit might enter that of Katie, back in Rannoch, where he assumes that she is despondent over his departure. "Would I were dead," he

laments six different times, "that so I could go and uphold her!" (IV, 43, 47, 55, 62, 66, 73) Philip remembers the chamber where "we mated our spirits, / . . . when not with one finger I touched her" (IV, 58, 60), but he speaks as though he had actually deflowered her. "Spirits with spirits commingle and separate" (IV, 63), but not so humans who are left with "sad remorse" and "visions of horror and vileness" (IV, 65). Philip even hopes that "the force that here sweeps me along in its violent impulse" (IV, 67) will enter Katie, sustain her over the winter until "her own true sap in the springtide / Rise, and the tree I have bared be verdurous e'en as aforetime" (IV, 70-71).

If Philip's own exaggeratedly romantic language and Clough's own mock-heroic introduction to the scene are not sufficient to induce the reader to laugh at Philip's point of view, then the irony of the party which immediately follows Philip's soliloquy at least makes clear Clough's point of view. For here we find not a despairing Katie, but a "smiling and blushing" (IV, 99) Katie dancing, "O marvel of marvels" (IV, 96), with the usually reticent Airlie. Airlie, it seems, has come to Rannoch with Lindsay, Hobbes, and Arthur for the dancing and for the girls. Ironically enough, the position of Philip and his fellow students has changed: Philip, in search of experience, has retreated "o'er mountain and moorland"

(IV, 33), while his more studious friends, Airlie and Hobbes, have responded to "the joy of the reel" (IV, 108).

The scene quickly shifts to Adam, alone in the Cottage, reading a letter from Philip. Although Clough now turns to the epistolary technique, the first part of Philip's letter still remains in the third person. Clough, still keeping Philip an object of mockery, does not, however, want him to degenerate into an utterly foolish character. This might also explain why Clough does not describe any of the scenes between Philip and Katie directly. In spite of the fact that for four days he lived on Katie's eyes, that "by a kiss from her lips he had seemed made nobler and stronger" (IV, 122), still they parted. As though indicating to the reader that this is painfully romantic rubbish, Clough interrupts: "So forth! much that before has been heard of" (IV, 124).

Philip is allowed, of course, to continue the explanation of why he left poor Katie, and again Clough returns to first-person epistolary narration. Philip reveals to Adam that it was the quick glance of a passing girl that had made him decide to leave Katie. It was a glance of "simple superior insight" (IV, 134), a glance that pierced through Philip's snobbery, one that seemed to say

. . . Yes, there he is still in his fancy,  
Doesn't yet see we have here just the things he is used-to



elsewhere;  
 People here too are people, and not as fairy-land crea-  
 tures.

(IV, 140-42)

Three hours later, Philip was off to the moorlands, "the arrow within me" (IV, 147).

Clough seems willing to allow Philip to divulge directly to Adam the impact that Elspie made upon him in order to indicate that Philip has at least some insight into his own weakness. Still, however, Philip is devoured with self-pity, although he rationalizes by pitying the "poor child" (IV, 150) that he has so cruelly deserted. The socially-conscious Philip returns as he presses a hypothetical guilt upon himself. He continues his letter to Adam by relating his dreams of "dressy girls" (IV, 156) in "the dissolute city" (IV, 155). He sees "paint on their beautilless cheeks, and hunger and shame in their bosoms" (IV, 157), and although Philip denies that he looks "for such things for sweet Katie" (IV, 166), still, "the vision is on me" (IV, 167). And it is a vision of Katie as a fallen woman--and with Philip responsible for her down-fall.<sup>24</sup>

It is a curious dream. Clough does not seem to mock Philip in this passage. Yet, obviously, the destiny that Philip dreams for Katie seems far removed from the earlier

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<sup>24</sup>In Dipsychus Continued, the woman whom Dipsychus has despoiled, returns to tell him, "In old times / You called me Pleasure--my name now is--Guilt." Poems, p. 300.

assertion that he never touched her, that a kiss was ecstasy enough. A fairly simple psychological explanation within the framework of the poem would be that Philip's suppressed desire to possess Katie can only be expressed in a dream situation that characterizes her as a prostitute. Too, the dream allows Philip to have appropriate guilt feelings about his sudden departure from Katie. But in terms of Clough's larger narrative purpose, the dream can be interpreted differently. It follows immediately upon Philip's description of his silent meeting with Elspie, the girl he is to marry. She has shown her scorn for his snobbery; unlike the weak Katie of Philip's dream (not the real Katie, who is busy dancing with Airlie), Elspie does not exhibit passiveness and helplessness. "I am the lost one" (IV, 165), exclaims Philip, probably with the meaning, "I am the weak one. Save me. My learning is veneer. My radicalism a farce. I deserve my mock-heroic treatment." And it is the strong-willed Elspie, by first attracting Philip to the Bothie and later to New Zealand, who provides the means by which Philip may be "saved."

For the time being, however, Philip can only depend upon Adam, but Adam's response, which ironically never reaches Philip, is not likely to strike deeply at Philip's feelings. Although Adam's letter is set forth without the mock-heroic trimmings of Philip's outbursts, still it has a pontifical and

moralizing tone. Adam expatiates on the difficulty of achieving knowledge—"wisdom mostly is bought for a price in the market" (IV, 198)—and in a moralizing tone he hopes that both Philip and Katie have bought "so much for so little" (IV, 199). He sees Philip as having been in a "blindfold hurry" (IV, 203), unlike Arthur, a "still tarn" (IV, 211), who evidently "demands no embracing" (IV, 207). (Adam fails to understand that Arthur the night before, like Hobbes and Airlie, was dancing with a Rannoch maiden.) Adam concludes his argument by returning to his view that women love to be "passive, patient, receptive" (IV, 214). He reminds Philip that "to the prestige of the richer the lowly are prone to be yielding" (IV, 219), and that he is more likely to encounter "the good" among those "in your station"<sup>25</sup> (IV, 229). Again, Adam, by preaching the traditional view of woman, allies himself with the aristocratic forces so repellent to Philip.

But Philip does not pay much heed to Adam's advice as he continues his search for experience. Clough ends the canto with Hope supplying the news that Philip is at his aunt's castle "dancing with Lady Maria" (IV, 241). The students laugh at the news, but Adam is confused. He can only repeat Hope's

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<sup>25</sup>Clough, evidently, had difficulty in composing Adam's speech. In the extant manuscripts, there is much cancelling and omitting. Poems, pp. 506-07.

phrase, "Dancing at Balloch, you say, in the Castle, with Lady Maria" (IV, 248).

Canto V opens quietly in contrast to the laughter aroused at the end of Canto IV. The five remaining students have returned to their reading, and even though autumnal showers and chill winds have arrived, they still continue their swimming. The erratic, experience-seeking Philip has passed from their minds; they have found their joy, their "immingling" in the pleasures of the September days.

There in the joy of their life and glory of shooting-  
jackets

Bathed and read and roamed, and looked no more for Philip.  
(IV, 36-37)

Clough makes the ironic contrast between Philip and his fellow students readily apparent by juxtaposing on their quiet reading and roaming an agitated, love-struck Philip, who watches his newly beloved Lady Maria "in dance or on horseback" (V, 41). Again, Clough returns to the epistolary method, Philip describing his own feelings in another letter to Adam. Once more, Philip's own hyperbolic style becomes Clough's means to mock his wandering hero. The earlier Philip, pro-Pugin and pro-Chartist, has now completely reversed his field.

What of the poor and the weary? their labour and pain is  
needed.

Perish the poor and the weary! what can they better than  
perish,

Perish in labour for her, who is worth the destruction of empires?

(V, 51-53)

Philip, in his outburst, has carried Adam's advice about order to its ultimate absurdity since Lady Maria's loveliness is "not for enjoyment truly" (V, 79), but "for Beauty and God's great glory!" (V, 79) God has willed the order which places Lady Maria at the apogee. The reader might almost think that Philip's letter is a parody of Adam's earlier advice if it were not already firmly established that Philip is the primary target of Clough's irony. At the end of the canto, Philip, in a straightforward manner, informs Adam that he will soon meet him in Oxford, "altered in manners and mind" (V, 120), and that he has yielded "to the laws and arrangements" (V, 120) and "to the ancient existent decrees: who am I to resist them?" (V, 121)

Unlike Canto IV, in which Adam responded to Philip's sophomoric outbursts, this time Clough returns to Hobbes, as he did in Canto II, to answer Philip. In the same manner that Adam continues as Philip's mentor, Hobbes continues as Philip's nemesis—and Clough's ironic chorus. As noted earlier,<sup>26</sup> this letter of Hobbes's was in the 1848 edition a part of Hobbes's original argument against Philip's Puginism. The fact that Clough places it in Canto V in his revised version indicates

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<sup>26</sup>Above, pp. 35-36, n. 19.

his desire to stress throughout his poem the ironic portrait of Philip.

Mrs. Schoenberg regards this passage as a parody of Pugin's view that "all ornament should consist of enrichment of essential construction."<sup>27</sup> In its context, though, it becomes a bitter parody of Philip's earlier views as well as an ironic lament to the fallen leader. Glough indicates that all of Philip's actions must come under the scrutiny of Hobbes, who, as a chorus, then passes judgment for the reader. Hobbes, addressing Philip as "my Master" (V, 109), complains that

. . . while the pupil alone in the cottage  
Slowly elaborates here thy System of Feminine Graces,  
Thou in the palace, its author, art dining, small-talking  
and dancing,  
Dancing and pressing the fingers kid-gloved of a Lady Maria.  
(V, 114-17)

Earlier, he complains that he, "the blasphemmer accounted" (V, 102), remains here at the cottage,

Pondering thy words and thy gestures, whilst thou, a prophet apostate,  
(How are the mighty fallen!) whilst thou, a shepherd travestie,  
(How are the mighty fallen!) with gun—with pipe no longer,  
Teachest the woods to re-echo thy game-killing recantations,  
Teachest thy verse to exalt Amaryllis, a Countess's daughter?

(V, 104-08)

The tone, of course, is mock-heroic, but there is anger in the

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<sup>27</sup>P. 116.

mockery. For example, Hobbes's accusation that Philip has substituted a gun for the gentler use of poetic pipings, that the woods "re-echo thy game-killing recantations," suggests a more serious accusation. The Master, in his journey to the outside world, has failed his inexperienced pupil. Although the Canto ends on the quiet, almost tableau-like scene of the five pupils, who "thought not now of Philip" (V, 125), together with Adam, the bitterly mock-heroic words of Hobbes will echo through the rest of the poem.

Beginning with Canto VI and continuing, for the most part, through the remainder of the poem, the scene shifts to the Bothie of Tober-na-vuolich itself. The shift is sudden, but the reader has come to expect such shifts from the sudden changes in both place and outlook of Philip. The former scene of the poem is dispensed with quickly, "the cottage was empty, the matutine deserted" (VI, 3). In contrast, the dwelling of David Mackaye, although it is on "the blank hill-side" (VI, 7), is "no sweet seclusion" (VI, 6); in fact, the Bothie lies "in sight of coaches and steamers" (VI, 13). Clough utilizes simple exposition as David tells Adam, who has also suddenly appeared, of his simple life at the Bothie. Although he can get work in the city, he prefers the country because his daughters, Elspie and Bella, are "healthier here . . .

safer" (VI, 27). David's exposition is kept in the third person until he reaches the description of his daughters when Clough shifts, for purposes of emphasis, to the first person: "I'm father and mother to them" (VI, 26).

Unidentified for the moment are "a youth and maid" (VI, 30) who remain "silent" in the presence of their elders. Again, abruptly, Clough returns to four scribbled "scraps" that Philip had earlier sent to Adam as one letter. The first scrap perfunctorily suggests to Adam that he stop at the Bothie, but the second scrap details the accident—"one of the horses cast a shoe" (VI, 39)—which brought him to the Bothie. The casualness of the first two notes abruptly gives way to the urgency of the third: "Come as soon as you can; be sure and do not refuse me" (VI, 46). And with the introduction of urgency comes the familiar mock-heroic note:

Who would have guessed I should find my haven and end of  
my travel,  
Here, by accident, too, in the bothie we laughed about so?  
..... yes, angels conspiring,  
Slowly drew me, conducted me, home, to herself; .....  
(VI, 47-48, 50-51)

Philip continues by attempting to prove to Adam that he has matured, "But I am cautious; / More, at least, than I was in the old silly days when I left you" (VI, 53-54). But Clough's irony is apparent. Philip has only been gone approximately



two months, hardly enough time in which to mature in a realistic fashion. Also, he has just attributed his meeting with Elspie to "angels conspiring" (VI, 50), having quickly forgotten that he is at the Bothie because one of the horses had cast a shoe.

In the fourth scrap, the irony becomes gentler, but as it does so, Philip's essential isolation (mocked earlier while he wandered in the wilderness of the mountains) becomes apparent. In an extended image of confused dream and reality, he sees himself as asleep on a train who "hears thro' his dream the name of his home shouted out" (VI, 61), but who only "dimly conscious" (VI, 63)

. . . anon relapses  
Nevertheless, and continues the dream and fancy, while  
forward  
Swiftly, remorseless, the car presses on, he knows not  
whither.

(VI, 64-66)

Through this image, Clough indicates that even with Philip's mysterious arrival "home," he is far from coming to terms with the reality of the situation, namely, his coming marriage to Elspie. Philip is not bitter about his encounter with Lady Maria; the Chartist phase of his life seems over. But now that he accepts his earlier view that "interchange of service the law and condition of beauty" (VI, 71), his manner is quieter. The final phase of acceptance, however, will not be simple.

Adam is delighted with Elspie—"Yes, it is that which I said, the Good and not the Attractive!" (VI, 81) But Clough juxtaposes his own ironic commentary on Adam's words. Ten days pass.

Happy ten days, be ye fruitful of happiness! Pass o'er  
 them slowly,  
 Slowly; like cruse of the prophet be multiplied, even to  
 ages!  
 Pass slowly o'er them ye days of October; ye soft misty  
 mornings,  
 Long dusky eves; pass slowly; and thou great Term-Time of  
 Oxford,  
 Awful with lectures and books, and Little-goes and Great-  
 goes,  
 Till but the sweet bud be perfect, recede and retire for  
 the lovers,  
 Yea, for the sweet love of lovers, postpone thyself even  
 to doomsday!

(VI, 89-95)

Clough, not content with intermingling biblical imagery and university slang in his paean to the "happy ten days," continues:<sup>28</sup>

In your faith, ye Muses and Graces, who love the plain  
 present,  
 Scorning historic abridgement and artifice anti-poetic,  
 In your faith, ye Muses and Loves, ye Loves and Graces,

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<sup>28</sup>"Obviously, where there is systematic interference, the hand of the author is always in evidence, so it is necessary to consider an author's part, the narrator, as part of the plot. (By the 'narrator,' of course, I mean something in the poem, not the man the author.) . . . Generally, in any poem where the comic and serious, or other ethical kinds, are mixed continually, there is required the systematic interference of the narrator to direct the reading." Paul Goodman, The Structure of Literature (Chicago, 1954), p. 117.

I will confront the great peril, and speak with the mouth  
 of the lovers,  
 As they spoke by the alders, at evening, the runnel below  
 them,  
 Elspie a diligent knitter, and Philip, her fingers watch-  
 ing.

(VI, 99-104)

Thus, the canto recounting the romantic second meeting of Elspie and Philip, Philip's "homecoming," ends ironically on the prosaic note of Elspie at her knitting.

In Cantos VII and VIII, Clough, for the most part, drops the role of ironic commentator. In these two cantos, Philip courts and succeeds in winning Elspie, but the reader sees the action from Elspie's point of view. Clough allows the action to develop through dialogue between Philip and Elspie; significantly, this is the first time in the poem that Philip's conversation with a girl is recorded directly and not through the medium of a letter or a prejudiced observer.

Although Elspie, like the Philip of the preceding cantos, keeps changing her mind, Clough never treats her dilemma ironically or in mock-heroic style. Elspie, in reviewing to a silent Philip the encounters she has had with him the last few months, seems to be trying to rid herself of several objections that would interfere with her acceptance of Philip. The first objection is his fickleness. She knows about his flirtation with Katie, and although Clough describes her as "silent,

confused" (VII, 7), Elspie is not shy in assuring Philip that Katie "thinks no further about you" (VII, 17).<sup>29</sup> Philip's response and Clough's prefatory description create a problem in point of view:

And uplifting his face at last, with eyes dilated,  
Large as great stars in mist, and dim, with dabbled lashes,  
Philip, with new tears starting . . .<sup>30</sup>

(VII, 33-35)

In context with other descriptions of Philip, it would seem appropriate to consider these lines mock-heroic. But the context has changed, primarily because of the earnestness of Elspie, whose problem it now is to choose or reject Philip. Quite simply, Clough must now make Philip less ridiculous in order to make him more worthy of Elspie. It seems safe to assume that Clough intends the lines as gently ironic but without the trenchant humor of earlier contexts.

Similarly, Philip's response, the fact that "an instant revelation / Showed me where I was, and whitherward going" (VII, 38-39), appears less ironic because it is directed

<sup>29</sup>Elspie is disturbed by the fact that it was "accident, --not proper choosing" (VII, 25) which brought Katie and Philip together, but she fails to recognize that it was an accident which brought Philip to the Bothie. In this case, the irony is at her expense, but Clough does not pursue the point.

<sup>30</sup>Cf. Clough's description of Adam in the 1848 version of Canto II: "Speaking serenely, but still with a moisture about the eyelids." Poems, p. 502.

specifically to Elspie. At this point, too, Clough, for the first time, allows his characters to converse in extended similes.<sup>31</sup> Philip compares the glance that Elspie gave him at Rannoch to a compass lent to a lost boat. The extended image gives way to a more direct statement of his love. He admits that he all but said it to another, but now "O Elspie, you only I love" (VII, 50). Elspie's immediate response is one of quiet confusion, "Maybe, I think of it, / Though I don't know that I did" (VII, 55-56). But she, too, then takes to an extended image, perhaps, like Philip, to cover her confusion. She compares herself to a new bridge which she has to build herself, "painfully" upraising "one stone on another" (VII, 63), while close by another bridge, "better and stronger" (VII, 65), comes to join her. She also confesses that she sometimes dreams about arches and bridges and "of a great invisible hand coming down, and / Dropping the great key-stone in the middle" (VII, 68-69), after which "all the other stones of the archway" (VII, 71) fall into place. To a modern reader, the sexual implications of Elspie's dream seem obvious, but one needn't be Freudian or Jungian to see Clough's purpose here. The "arches and bridges" bring the reader back to Hobbes's ironic nomenclature concerning Philip, the Pugin of women, and

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<sup>31</sup>Other extended similes occur earlier, but not as the basis of a colloquy.

the Treatise he should write upon "The Laws of / Architectural Beauty in Application to Women" (II, 144-45). To Elspie, her admission is "confusion and nonsense" (VII, 73), but to the reader the earlier irony of Hobbes's comment has been modified to make more acceptable the romantic colloquy between Elspie and Philip.<sup>32</sup>

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<sup>32</sup>Lady Chorley interprets this passage in Jungian terms, seeing it not as a part of the dilemma confronting Philip and Elspie, but as a reflection of Clough's attitude towards love: "Yet the poetry in which he symbolized Elspie's surrender to Philip, a surrender which was complete without betraying her own personality, shows that he understood the engulfment of self in love. Indeed, there was a good deal of the anima in his make-up, the feminine longing to be possessed by, in contrast to the animus, the aggressive masculine drive to possess." In speaking of the "feminine erotic symbolism" of this passage, she continues: "At the same time there is ambivalence in this symbolism. It would not take very much to transpose it into terms of the animus. The dialectic between anima and animus, which is present in almost every human being, was particularly strong in Clough because the masculine animus was identified with the 'will to action' from which he shrank." P. 241. Lady Chorley's Jungian analysis of this passage, the approach which dominates her book, may be entirely valid biographically, but in this instance, it badly distorts the character of both Elspie and Philip. Elspie's "surrender to Philip" is never "complete"; in fact, in her next dream she will see him as a contaminating force towards which she feels revulsion. Nor does Clough make it clear that in marriage she will lose her fears. Also, Lady Chorley's interpretation implies that Philip and Clough are one and the same. It is true that Philip shows an "aggressive masculine drive to possess," as possibly did Clough, but The Bothie is a poem in which Clough is ironic about such a drive, as he is about its opposite. The "shrinking" which Lady Chorley relegates to Clough's subconscious is dramatized in The Bothie in terms of a realistic appraisal of the struggle between anima and animus. What Lady Chorley finds mysterious, Clough finds ironic.

Philip is overwhelmed, especially when Elspie allows him to kiss her hand. Again, the tears come, and "he fell at her feet, and buried his face in her apron" (VII, 85). Philip's emotion appears excessive and Clough may be mocking him, but there is also the erratic Philip to remember, the Philip of quick shifts in both feeling and geography. Although he seems to have found his "home" with Elspie, the essential character of Philip remains, even through these courtship scenes.

Elspie, perhaps remembering Philip's erratic treatment of Katie, voices a second objection to their betrothal: "It is all so soon, so sudden" (VII, 88). Although she agrees to call him "Philip" rather than "Mr. Philip" and allows him to kiss her lips before taking leave, the next day Elspie even more vehemently repeats her fear that "it is too soon, too sudden" (VII, 100). Elspie is still confused about her feelings, in fact "shocked and terrified" (VII, 102) at the avowal she has made of her love, but still she does not want to retract that avowal. In asking Philip to wait, Elspie repeats the image of the night before, this time voicing the fear that if they don't depend upon a greater force to fix "the great key-stone" (VII, 105), "we shall only damage the archway, / Damage all our own work that we wrought, our painful upbuilding" (VII, 107-08). The architectural image gives way to an extended water image

as Elspie, "smiling almost fiercely" (VII, 119), voices her third objection to Philip's proposal.

Philip is "too strong" (VII, 120), Elspie fears. In a dream she has had the night before, Elspie saw Philip as the sea which after forcing its way into a "quiet stream of sweet inland water" (VII, 123), backed off, "leaving weeds on the shore, and wrack and uncleanness" (VII, 126). Elspie saw herself as "the burnie, / Trying to get along through the tyrannous brine" (VII, 129-30), but "confined and squeezed" (VII, 131) by "the great salt tide" (VII, 131) which she feared would change her. Again, the Freudian elements of Elspie's dream seem only too evident, but once more Clough appropriately has related Elspie's dream to other elements in his narrative. Elspie still fears that Philip is toying with her affections as he did with Katie's. Thus, the dream has a direct relationship to the opening of the canto when Elspie discussed Philip's earlier romantic tie to Katie. When Philip responds, however, "in hollow voice" (VII, 140), that she is quite right and that he will depart tomorrow,<sup>33</sup> Elspie becomes the bold one. In discussing Katie, Elspie had said that "she is good and not silly; yet were you wrong, Mr. Philip, / Wrong, for yourself perhaps more than for her" (VII, 19-20). Now Elspie, perhaps

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<sup>33</sup>There is also the awareness of Philip's guilt feelings towards Katie which the reader knows about but Elspie does not.



recognizing the sexual import of her dream, becomes self-accusatory:

No, you are good, Mr. Philip, and gentle; and I am the  
foolish;  
No, Mr. Philip, forgive me.

(VII, 146-48)

This time she takes his hand and kisses his fingers.

Elspie, having overcome the fear engendered by her dream, now accepts Philip's kisses, "the passion she just had compared to the vehement ocean" (VII, 154); in fact, she feels herself "joining" those waters which after the initial flooding force begin moving back to the sea. Overcome, "in sweet multitudinous vague emotion" (VII, 168), she allows Philip to enfold her, "close to his bosom" (VII, 171).

But as they return home, Elspie voices a fear again. This time, however, it is not the fear of "uncleanness" voiced in her dream, but the fear of change:

I have so many things to think of, all of a sudden;  
I who had never once thought a thing,—in my ignorant  
Highlands.

(VII, 173-74)

Having succumbed to her passion, Elspie must still consider the realistic elements of a marriage to Philip. In the same way that Philip retreated from the shallowness of his studies in order to seek the "simpler life" of romance and "experience," Elspie must now retreat from her country upbringing, her "ig-

norant Highlands." Thus, there is still one more objection to Philip that she must overcome, his background and education.

Canto VIII immediately begins with this final "revulsion" on Elspie's part "when she thought of his wealth, his birth and education" (VIII, 2). In the ensuing passage, Clough sympathetically presents Elspie's fear from her own point of view, but he still retains, in a small way, his role as ironic onlooker by his constant interpolations. Thus, he reminds the reader that Philip's thousand pounds a year has been "somewhat impaired in a world where nothing is had for nothing" (VIII, 5), and that his prospects are "plain and simple" (VIII, 6). As to his "indefinable graces" (VIII, 8) in speech and manner, Clough reminds the reader—and Elspie, too, in a gentle manner—"Were they not hers, too, Philip?" (VIII, 9). Again, parenthetically, when Elspie calls herself "so unworthy" (VIII, 18), Clough remarks, "(Ah me! Philip, that ever a word such as that should be written!)" (VIII, 19). Clough, too, in this passage prepares the reader for the first quarrel between the two lovers over Elspie's desire to better herself intellectually.

Elspie, in spite of the fear of "deserting her station" (VIII, 15), seeks advice not from her father, the simple Highland man, but from Adam. Adam, however, speaks only "indirect-

ly, in general terms" (VIII, 37), but he is "informing, reassuring" (VIII, 35). In contrast to the amalgam of feelings, fears, and dreams earlier associated with Elspie, Clough now makes her acceptance of Philip direct and simple:

There, upon Saturday eve, in the gorgeous bright October,  
Under the alders knitting, gave Elspie her troth to Philip.  
(VIII, 52-53)

The physical description of the scene which immediately precedes acceptance, however, suggests echoes of Elspie's second dream. Her fear of "the great salt tide, that / Would mix-in itself with me, and change me" (VII, 131-32) is echoed by "Then when brackens are changed, and heather blooms are faded" (VIII, 45). Elspie in her dream said that she was used to "the rowan and birch of the woodies" (VII, 135), but now the rowan is "scarlet and yellow" (VIII, 47). Now there are "jewels of gold . . . hung in the hair of the birch-tree" (VIII, 49), but "she is weary and scatters them from her" (VIII, 51).

Although Elspie has accepted Philip, she still fears that it is "quite too great and sudden" (VIII, 59). She trusts the advice that she has received from Adam and Adam's observation that Philip has "done all things gravely and temperate, not as in passion" (VIII, 62). Yet at the end of Canto VII it was Philip's "passion" in the image of "the vehement ocean" (VII, 154) which she had feared. In her image she was waiting for

the "passion" to subside before she could feel herself able to become part of the ocean. Thus, Clough projects a paradox in Elspie's position. Psychologically, she is both attracted and repelled by Philip's "passion," but "weary" of her own internal struggle, she accepts Philip in marriage.

Philip's response to Elspie's acceptance, instead of being passionate, is half-humorous: "So, my own Elspie, at last you are clear that I'm bad enough for you" (VIII, 69). Elspie's spirits also revive as she responds to Philip that it has only been during the last four days that she has been concerned with class difference. When Philip smiles scornfully at her image of "life-juices" (VIII, 95) being conveyed to her with Philip's aid, Elspie trembles because she feels herself filled with "strong contemptuous resolve" (VIII, 102) as she bounds across what may be a "dangerous river" (VIII, 103). Philip turns aside Elspie's serious objection by reverting to kisses and sweet words of love. Elspie, however, is resolved to continue the debate by insisting that she will read his books. The debate turns into their first quarrel as he insists that she shall not read a single volume. Weary of books, men desire the natural qualities of women, a "running spring" (VIII, 116); "we come to repose in your eye-light" (VIII, 117). But Elspie is offended by Philip's arrogance; "you may go your

ways then" (VIII, 121), and she and her father and sister can read together "here in our Highlands" (VIII, 125). Philip, who feels that all can be resolved by kisses, is again rebuked by an impatient Elspie as they begin their walk home.

Elspie, bolder now that she has accepted Philip's proposal, suddenly declares that she could not bear to be waited upon by footmen, that she would rather they worked together.<sup>34</sup> Although Philip responds that he dislikes "service" too, surely he is not in a position financially to offer Elspie the services of footmen and maids. Once more, Clough never allows even the suggestion of a romantic idyll to transpire without cutting it short by an ironic detail. Again, immediately after Philip's comment that he dislikes services and that he is no longer "wild and flighty" (VIII, 145), he asks Elspie if she

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<sup>34</sup>Elspie cannot be included in the following category of "New Woman," whom most Victorians, including the Queen, abhorred: "a blatant female who made herself conspicuous and at the same time absurd by going about loudly demanding her 'rights,' denouncing man as her natural enemy, affecting an uncouth singularity in dress and manners, and generally transforming herself into as unlovely and unfeminine an object as nature would permit." Amy Cruse, The Victorians and Their Books (London, 1935), p. 337. On the other hand, Elspie does not want to be "the submissive wife whose whole excuse for being was to love, honour, obey—and amuse—her lord and master." Walter E. Houghton, The Victorian Frame of Mind, 1830-1870 (New Haven, 1957), p. 348. Although Elspie is not demanding the vote or planning on a professional career, she is the type of Victorian woman who wants to achieve a "free development" and show the world that she can "do a piece of hard and honest work, and do it well." Cruse, p. 339.

"will at least just go and see my uncle and cousins, / Sister, and brother, and brother's wife" (VIII, 147-48). Except for an earlier mention of a dead father and mother (VIII, 4), Clough has not allowed any family matters pertaining to Philip to enter his story. It would seem that Philip's request comes as another ironic interruption of what should be the bliss of an engagement night. Too, if he is no longer "wild and flighty," why should he regard the visits as "the old solemn gentility stage-play" (VIII, 150)? The contradictions in Philip's character still abound and Clough constantly makes the reader aware of their ironic posture. It is Elspie who realistically reminds him that the marriage may come to "nothing whatever" (VIII, 154) until her father has given his consent.

The end of the canto is not without its irony as Clough turns to David's assent to Elspie's betrothal. Although David "had fancied the lad from the first" (VIII, 160), he still insists that Philip go back to his books for another year. He bursts into tears and remembers that when he stood with Elspie at the doorway of Sir Hector's castle,

I did not think he would one day be asking me here to  
surrender  
What is to me more than wealth in my Bothie of Tober-na-  
vuolich.

(VIII, 172-73)

The question arises of just what David might have

expected when he invited Philip to visit. Too, Philip only arrived at the Bothie because of an accident to his coach and not because of any pre-meditated plan. The irony imposed by Clough on David's final comment, like the earlier irony attached to Elspie's remarks, is more gentle than bitter. But still we cannot accuse Clough of sentimentality in his presentation of the "natural" folk of the Highlands. There are no answers, as we shall further see in the final canto, only questions, and sometimes the questions cancel one another out. Even the romance of Elspie and Philip has become part of a larger debate about the rights of women and the meaning of love.

In Canto IX, Philip returns to his books at Oxford and the continuing questions; Clough, in turn, returns to the more obvious mock-heroic style of earlier cantos. He also re-introduces the epistolary technique of the earlier cantos. Philip has isolated himself entirely from his friends, and his only communication is with the Mackayes and Adam. No outsider knows of his coming marriage to Elspie except Adam. In a letter to Adam, Philip returns to his democratic, Chartist views: "Only let each man seek to be that for which nature meant him" (IX, 17). (The reader is encouraged to ask: Did nature intend Philip to become a farmer in New Zealand?) If Sir George became a groom, which by his dress and activities he seems to

desire, then he can "release that slip of a boy at the corner, / Fingering books at the window, misdoubting the eighth commandment" (IX, 22-23). Philip's tone is again the bitter one of Cantos I and II as he castigates the aristocracy for its laziness and dishonesty. In turn, Adam castigates Philip by elevating duty:

There is a great Field-Marshal, my friend, who arrays our  
battalions;  
Let us to Providence trust, and abide and work in our  
stations.

(IX, 44-45)

Adam does not, however, have the last word on the subject by any means: the "eager, impetuous Philip" (IX, 46), although he grudgingly admits that Adam is right, still has many questions, many doubts.

Where does Circumstance end, and Providence where begins  
it?

What are we to resist, and what are we to be friends with?  
If there is battle, 'tis battle by night:<sup>35</sup> I stand in the  
darkness,

Here in the melee of men, Ionian and Dorian on both sides,  
Signal and password known; which is friend and which is  
foeman?

Is it a friend? I doubt, though he speak with the voice  
of a brother.

(IX, 49-54)

Although the issues are clouded, it is Philip's "feeling" that

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<sup>35</sup>The similarity to Arnold's image in "Dover Beach" is obvious. What still remains an issue, however, is the chronology of the two poems. See W. Stacy Johnson, "Parallel Imagery in Arnold and Clough," English Studies, XXXVII (February, 1956), 3. See, also, below, pp. 153-58.



the important thing is to find the battle, "notwithstanding my Elspie" (IX, 58). Instead of "the joy of the reel" (IV, 108), Philip now desires the "joy of the onset" (IX, 59):

Sound, thou Trumpet of God, come forth, Great Cause, to  
array us,  
King and leader appear, thy soldiers sorrowing seek thee.  
Would that the armies indeed were arrayed, O where is the  
battle!

(IX, 59-61)

But there is no battle,

nor King in Israel,  
Only infinite jumble and mess and dislocation,  
Backed by a solemn appeal, 'For God's sake do not stir,  
there!'

(IX, 63-65)

And as Philip concludes with the helpless, almost bitter remark, "Let us get on as we can, and do the thing we are fit for" (IX, 67), the reader remembers Elspie's fears that she is in the coils of a strong man. The truth of the matter is that Philip, like the description of the birch-tree associated with Elspie, is now "weary" and would "scatter" the "jewels of gold" (VIII, 51) that cover him. Elspie and Philip are well matched not because Philip has the superior mind and Elspie is eager to learn, but because they are equal in their fears of the mysteries of life. In fact, the Highland lassie is the stronger in her ability to face the consequences of her coming marriage, if not the fears themselves, which Philip constantly ignores. He is still busy attempting to solve the larger mysteries of

life.

True to his ironic image of Philip, Clough does not allow the pathos of Philip's position portrayed above to remain long in the reader's mind. Immediately, there are "fragments" again—and in the shape of epic similes. Philip returns to his old confused self. He tells Adam that "the old democratic fervour" (IX, 81) has returned. In epic style he compares its return to "the total weight of ocean, / Drawn by moon and sun from Labrador and Greenland" (IX, 73-74) which settles into "the rocky, cavernous bottom" (IX, 77) of the Atlantic, whose "smooth sea-surface" (IX, 78) now "eddies, coils, and whirls" (IX, 79). Earlier, Elspie had also compared Philip to the sea, but it had been in terms of overwhelming strength which she feared would overpower her. In Philip's image it is "the old democratic fervour" that swells and spreads, not his personal fervour—a long cry from the dominating force which Elspie had feared.

But in a second image, a lengthy image of 26 lines, Philip, as though in need of such length to dispel "the old democratic fervour," compares Elspie's love to "the light of day" entering "some populous city" (IX, 82). This is not the ugly city that a fervent Chartist would visualize, but rather a Wordsworthian city "peaceful and pure" (IX, 90), at morning,

where a little child brings "breakfast to 'father' that sits on the timber / There by the scaffolding" (IX, 102-03). It is an unreal city, but Philip is willing to distort its reality for the sake of his marriage to Elspie. Thus, Philip on the eve of his marriage vacillates between Chartism and Establishment, still mouths epic similes, and, like Claude in Amours de Voyage, essentially remains unable to take a firm stand on his future. Philip's situation hardly seems representative of the joy and affirmation of life which so many critics associate with the poem.

The ironic approach continues as Clough juxtaposes the fact that Philip, on his examinations, got a "first" on the remark that under David "he studied the handling of hoe and of hatchet" (IX, 112). One year has gone by, and during the summer months Adam, Arthur, Hope, and the Piper visit Philip on the Highland farm. Again, as in the earlier cantos, Clough applies the ironic brush to the Piper in terms of his academic attitude and accomplishments, although there is irony in terms of the academic life, too:

Into the great might-have-been upsoaring sublime and ideal  
 Gave to historical questions a free poetical treatment;  
 Leaving vocabular ghosts undisturbed in their lexicon-limbo,  
 Took Aristophanes up at a shot; and the whole three last  
 weeks  
 Went, in his life and the sunshine rejoicing, to Nuneham  
 and Godstowe:

What were the claims of Degree to those of life and the  
sunshine?

(IX, 118-23)

And although Philip has worked hard to receive his "first," and the Piper has almost failed, still the last line quoted above applies to both of them. Philip--the poet, the speaker, the Chartist--in the final irony, will, with his "first," take his beloved Elspie to the wilderness of New Zealand with "tool-box, plough, and the rest" (IX, 195) to hew and dig and find "life."

And so again it is "in the bright October / When the brackens are changed, and heather blooms are faded" (IX, 130-31) that "Philip the poet" (IX, 137) marries "Elspie the quiet, the brave" (IX, 137). But it should be noted that Philip is not now a poet, but a farmer, and Elspie is not "quiet" nor particularly "brave" as shown by both voiced and unvoiced fears.

Clough, too, comes back with his own mock-heroic commentary:

So won Philip his bride. They are married and gone--But  
oh, Thou  
Mighty one, Muse of great Epos, and Idyll the playful and  
tender,

Be it recounted in song, O Muse of the Epos and Idyll,  
Who gave what at the wedding, the gifts and fair gratulations.

(IX, 138-43)

Hobbes, significantly, gives Philip and Elspie both a Bible and iron bedstead. It was Hobbes, after all, who showed the most avid interest in Philip's exploits and who constantly

reminded Philip of the original intent of Philip's quest. But it is not "fair congratulations" that "the kilted and corpulent hero" (IX, 149) offers Philip; on the contrary, Hobbes's letter serves as Clough's final ironic commentary on Philip's quest:

So the last speech and confession is made, O my eloquent speaker!  
 So the good time is coming,<sup>36</sup> or come is it? O my chartist!  
 So the Cathedral is finished at last, O my Pugin of Women;  
 Finished, and now, is it true? to be taken out whole to  
 New Zealand!

(IX, 150-53)

Hobbes lectures Philip on the latter's abandonment of his earlier political and aesthetic ideals. After all, Hobbes has depended on Philip to find answers to the great problems of living outside the realm of books, and now it is Hobbes who must point out to Philip the meaning of the entire adventure.

Hobbes's gift of a Bible proves appropriate as he continues his letter, first, with a brief reference to Philip as Boaz and Elspie as Ruth, and secondly, in a reference that comprises most of the remainder of the letter, to Philip as Jacob and Elspie as both Rachel and Leah. Hobbes's gift of the bedstead is an ironic reminder to Philip that marriage is not only a spiritual union to Rachel but a physical union to Leah. Hobbes hopes that "fair memoranda / Happily fill the fly-leaves duly left in the Family Bible" (IX, 159-60). Hobbes has now

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<sup>36</sup>"The Good Time Coming" is a Chartist song. Poems, p. 173, n.

followed Philip from his interest in scullery-maids to gentlewomen to his marriage to Elspie, and now we have Hobbes's special interest in procreation, an interest which Philip has never mentioned.

But it is in the lengthy postscript of Hobbes's letter that, says Clough, "wisdom speaks" (IX, 164). And it is the wisdom which Philip has been unable to comprehend. Hobbes has turned Philip's experiences into an "allegory," an allegory on the nature of marriage.

For this Rachel-and-Leah is marriage; which, I have seen it,  
Lo, and have known it, is always, and must be, bigamy only,  
Even in noblest kind a duality, compound, and complex,  
One part heavenly-ideal, the other vulgar and earthy: . . .  
(IX, 167-70)

What Hobbes points out to Philip, and what Clough has been pointing out to the reader through his ironic portrait of Philip, is that Philip's idealistic pursuit of women has ignored the "vulgar and earthy" aspect of love. The reader knows that Philip felt nothing but guilt over his feelings for Katie. Hobbes reminds Philip that

Rachel we dream-of at night: in the morning, behold, it is  
Leah.  
'Nay, it is custom,' saith Laban, the Leah indeed is the  
elder.

(IX, 179-80)

And indeed it was Leah-Katie who first attracted Philip and towards whom he felt the physical attractions of love. Reading

Philip's mind and sensing the guilt that Philip has only indirectly expressed to Elspie and Adam, Hobbes continues, "Neither hate thou thy Leah, my Jacob, she also is worthy" (IX, 184). Hobbes, in conclusion, reiterates his words of advice, "Which things are an allegory" (IX, 186), but this time with the emphatic exclamation: "Aye, and by Origen's head with a vengeance truly, a long one!" (IX, 187)

At first glance, it seems incredible that Hobbes would make such a crude pun on Origen's self-mutilation. Still, it should be remembered that within the context of the poem, the remark is made in a letter to Philip and not uttered in a Victorian drawing room or a Highland bothie. Hobbes, throughout his letter, has been dealing directly with the question of sex, not as a mystery but as a reality. His insistence that Philip recognize Leah, the "vulgar and earthy" in marriage, makes his point about sex quite clear. His gift of a bedstead is to encourage Philip and Elspie to have many children, not merely a spiritual union. Even his gift of the Bible is to encourage them to "happily fill the fly-leaves" with the names of their children. The pun on Origen's "head" is crude, but it is Hobbes's final attempt to make clear to Philip what the purpose of his quest has been. At the end of Canto II, Hobbes had stated that Philip was leaving in order to "study the question

of sex in the *Bothie of What-did-he-call-it.*" Now, in the final lines of the poem, Hobbes calls Philip to account, but, judging from Philip's continued state of confusion, it is a futile effort. Hobbes, however, has had the satisfaction of putting the matter to Philip crudely and ironically.

Although Philip may shrink from what he considers the crudities of sexual contact, his creator, at least on a few occasions, was not quite so squeamish about mentioning them. Thus, in the 1848 edition of *The Bothie*, Clough included a line after Hobbes's remark about the Family Bible which reads, "Live, be happy, and look too to keep a whole skin on thy sir-loin."<sup>37</sup> Perhaps if Clough had retained this line, Hobbes's final pun would not have appeared so crude. In another poem, "*Sa Majesté Très Chrétienne*," written a year after *The Bothie* but published for the first time in the 1951 edition,<sup>38</sup> a king, speaking to a monsignor, regrets that childhood must "ever change to man" (l. 19). Like Philip, he feels compelled to go "forth to action" (l. 42), but unlike Philip he yearns for in-action where rests "the sense of sweet identity with God" (l. 62). However, like most of Clough's heroes--Philip, Claude, Dipsychus, Cain--the king finds that action, even pleasure,

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<sup>37</sup>*Ibid.*, p. 511.

<sup>38</sup>*Ibid.*, pp. 69-72.





Très Chrétienne"<sup>42</sup> but totally ignores Hobbes's exclamation in The Bothie. But then she regards The Bothie as a poem of joyful affirmation and Hobbes's exclamation reflects a bitterness and anger which she chooses not to see.

There is still, unfortunately, the typically Dickensian ending with which to contend. It is brief, but still it includes Adam's sentimental words:

Joy be with you, my boy, with you and your beautiful Elspie.  
Happy is he that found, and finding was not heedless;  
Happy is he that found, and happy the friend that was with  
him.

(IX, 189-91)

These felicitous words, however, are insufficient to overcome the harsher echoes of Hobbes's words. Philip, the reader feels, with his "tool-box, plough, and the rest" (IX, 195) may move to New Zealand, but he has not come to terms with either the traditional values voiced by Adam or the trenchant criticism of his idealism voiced by Hobbes. Clough tells us in conclusion that in New Zealand Philip "hewed and dug; subdued the earth and his spirit" (IX, 196), fathered children, "and the Antipodes too have a Bothie of Tober-na-vuolich" (IX, 200).

But this ending would indicate that Philip has merely become another David. Although the ending itself does not explicitly indicate an ironic point of view, still it leaves a

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<sup>42</sup>Ibid., pp. 204-06, 353-54.

number of questions unresolved: Why has Philip finished his studies at Oxford—and taken a "first"—in order to become a farmer in New Zealand? Has he accepted Elspie as the Katie-Leah that he originally feared? Has he given up his political radicalism, his idealism, or does he still vacillate on important issues?

Clough, throughout the poem, has kept Philip on a mock-heroic level; he has made fun of his radicalism and idealism and sexual fears. But he has not made out a case for traditionalism, pragmatism, or uninhibited emotions. There is not the direct bitterness of Amours de Voyage and Dipsychus in Philip's vacillation, but neither is there the romantic idyll that most critics would have the poem contain. Clough's ironic point of view, which dominates the poem, leaves the reader depending on Hobbes as Clough's chorus. And Hobbes, first depending on Philip, then mocking Philip, and finally lecturing Philip on the meaning of his experiences, does not redeem Philip as a character. Rather, he makes him appear foolish, innocent, and sexually frightened. And it is on this note of ambivalence that Clough, faithful to his structural design, ends the poem.

## CHAPTER II

### THE BOTHIE OF TOBER-NA-VUOLICH: DICTION,

### ALLUSIONS AND IMAGERY, METRICS

#### Diction

Many of Clough's ironic effects in The Bothie are produced by his particular use of language. Clough often places himself in the role of an ironic spectator, one who actively encourages the reader to see the events he describes from an ironic point of view. The plot and the characters of The Bothie are essentially realistic: undergraduates on a reading vacation; their rebellion against books; their interest in girls. Even the more idyllic romance between Elspie and Philip has its psychological twists, particularly in Philip's inability to resolve the dilemma of seeing the women in his life as either Rachel or Leah. But Clough has juxtaposed on his essentially realistic plot a tone pervasively ironic, sometimes playful, but more often bitter, thus underlining the futility of Philip's search for experience and for answers to his gnawing questions.

Clough's most obvious ironic device in matters of diction

is his use of mock-heroic,<sup>1</sup> sometimes mock-Homeric language. Thus, the tone of the poem is established from the very beginning when Clough introduces the reader to his Oxford undergraduates with the line, "Be it recorded in song who was first, who last, in dressing" (I, 12). The satire, however, in the first canto is directed mainly towards the Scots clansmen, and thus Clough introduces the oratory that is to follow the banquet with the words:

Spare me, O great Recollection! for words to the task were  
unequal,  
Spare me, O mistress of Song! nor bid me remember minutely  
All that was said and done o'er the well-mixed tempting  
toddy; . . .

(I, 82-84)

Clough's mock-heroic language in this passage stresses not only the foolish pretentiousness of individual characters such as Sir Hector and the Marquis of Ayr but also the essential uselessness of the feudal system, so abhorrent to Philip, that these men represent. But Philip, in Canto II, is treated in similarly mock-heroic style. Having delivered himself of a lengthy diatribe on the superiority of the simple country maiden to the Lady Augustas and Floras, Philip is interrupted for a moment by Adam, but Philip,

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<sup>1</sup>The term is used throughout this discussion to indicate "a derisive effect by combining formal and elevated language with a trivial subject." Encyclopedia of Poetry and Poetics, ed. Alex Preminger (Princeton, 1965), p. 503.

with the bit in his teeth, scarce  
 Breathed a brief moment, and hurried exultingly on with his  
 rider,  
 Far over hillock, and runnel, and bramble, away in the  
 champaign,  
 Snorting defiance and force, the white foam flecking his  
 flanks, the  
 Rein hanging loose to his neck, and head projecting before  
 him.

(II, 68-72)

Even in the quieter moments of the poem, Clough finds it appropriate to introduce the mock-heroic. Thus, the return of Arthur and Lindsay to the "seclusion sublime" (III, 57) of the swimming bason is treated in the following fashion:

Lo, on the rocky ledge, regardant, the Glory of headers,  
 Lo, on the beach, expecting the plunge, not cigarless, the  
 Piper.—

Yes, they were come; were restored to the party, its grace  
 and its gladness,  
 Yes, were here, as of old, . . .

(III, 73-74; 84-85)

But it is in relation to Philip that Clough is sharpest and most direct in his use of the mock-heroic. Canto IV opens with the news that a letter has finally arrived from Philip.

But, O Muse, that encompasseth Earth like the ambient ether,  
 Swifter than steamer or railway or magical missive electric  
 Belting like Ariel the sphere with the star-like trail of  
 thy travel,  
 Thou with thy Poet, to mortals mere post-office second-hand  
 knowledge  
 Leaving, wilt seek in the moorland of Rannoch the wandering  
 hero.

(IV, 3-7)

The canto also ends in the same mock-heroic style, with an

added caricature of the heretofore staid, dandified Airlie. Hope has arrived with a missive from his aunt "that brought strange tidings; / Came and announced to the friends in a voice that was husky with wonder" (IV, 238-39).

Philip at Balloch, he said, after all that stately refusal,  
 He there at last—O strange! O marvel, marvel of marvels!  
 Airlie, the Waistcoat, with Katie, we left him this morning  
 at Rannoch;  
 Airlie with Katie, he said, and Philip with Lady Maria.  
 (IV, 242-45)

The canto which began with Philip alone in the mountains feeling guilty about his treatment of Katie has, as its framework, the mock-heroic commentary of Clough, thus stressing Clough's ironic attitude towards Philip's quest for experience among both Lady Augustas and country maidens.

Philip's letter to Adam in Canto V extolling the virtues of Lady Maria is prefaced by "List to a letter that came from Philip at Balloch to Adam" (V, 38). Similarly, Hobbes's letter to Philip is prefaced by "List to a letter of Hobbes to Philip his friend at Balloch" (V, 90). Clough, as third-person narrator, never makes explicit comments about the action or the characters of his poem, but rather through language devices, in this instance the mock-heroic, makes clear his point of

view.<sup>2</sup> Hobbes's letter, as was true of his earlier criticism of Philip (II, 131-54) and his final letter (IX, 150-87), is directly critical of Philip's new adventure. The tone, too, is mock-heroic. Hobbes here parodies Puginism,<sup>3</sup> but in doing so, he parodies the earlier idea of Philip that only goodness and beauty can be found among simple women. But as he repeats the phrase "(How are the mighty fallen)" (V, 105-06) and calls Philip "my Master" (V, 109), the mock-heroic is no longer a deflationary device but a serious indictment of Philip's pretence to the role of poet, radical, and seeker. Significantly, Clough hands over his role of ironic commentator to Hobbes at this point, probably to make his own role appear more objective and less explicitly judgmental, and also to help dramatize the direct conflict between Hobbes and Philip.

Although Cantos VI-VIII are less ironic in tone than the earlier five because of the presence of Elspie, still Clough does not relinquish his hold on the mock-heroic in these cantos. At the end of Canto VI, he asks "ye days of October" to "pass

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<sup>2</sup>"If inferior in power or intelligence to ourselves, so that we have the sense of looking down on a scene of bondage, frustration, or absurdity, the hero belongs to the ironic mode. This is still true when the reader feels that he is or might be in the same situation, as the situation is being judged by the norms of a greater freedom." Northrop Frye, Anatomy of Criticism (Princeton, 1957), p. 34.

<sup>3</sup>Above, pp. 50-52.



slowly" (VI, 91) and "thou great Term-Time of Oxford" (VI, 92) to "postpone thyself even to doomsday!" (VI, 95) And then he even turns the mock-heroic humor on himself:

Indirect and evasive no longer, a cowardly bather,  
 Clinging to bough and to rock, and sidling along by the  
 edges,  
 In your faith, ye Muses and Graces, who love the plain  
 present,  
 Scorning historic abridgement and artifice anti-poetic,<sup>4</sup>  
 In your faith, ye Muses and Loves, ye Loves and Graces,  
 I will confront the great peril, and speak with the mouth  
 of the lovers . . .

(VI, 97-102)

By directing the mock-heroics towards himself, Clough detracts from what might easily be the sentimentalism of the following two cantos. Certainly, the return to the mock-heroic tone at the end of Canto VI serves this purpose.

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<sup>4</sup> Clough here probably intends an ironic response to the anticipation of an unfavorable response on the part of Matthew Arnold to The Bothie. Arnold's most pertinent comments on the poets "who love the plain present" may be found in the "Preface to Poems (1853)" in which he attacks those who would choose only modern subjects. Clough would undoubtedly agree with Arnold that "Hermann and Dorothea, Childe Harold, Jocelyn, the Excursion leave the reader cold in comparison with the effect produced upon him by the latter books of the Iliad, by the Oresteia, or by the episode of Dido." Matthew Arnold, Poetical Works, ed. C. B. Tinker and H. F. Lowry (London, 1950), xx. But he would not be as sympathetic to Arnold's attack on those critics who would prescribe as the aim of poetry, "'A true allegory of the state of one's own mind in a representative history.'" Ibid., xxiv. Clough, judging from The Bothie and Amours de Voyage, would probably want to change "one's own mind" to "the hero's own mind."

Throughout Canots VII and VIII, which concentrate on love scenes between Philip and Elspie, Clough, for the most part, drops the mock-heroic stance. The diction in these two cantos, which consists primarily of dialogue, alternates between "realistic" language, language of conversational tone on the one hand, and highly imagistic language on the other hand. Thus, Elspie describes her meeting with Philip at the dance at Rannoch in a conversational tone with appropriate breaks in syntax:

That was what gave me such pain; I thought it all a mis-  
taking,  
All a mere chance, you know, and accident,—not proper  
choosing,—  
There were at least five or six—not there, no, that I  
don't say,  
But in the country about,—you might just as well have been  
courting.

(VII, 24-27)

On the other hand, Elspie indulges too in the elaborate images of bridges—arches, the sea, and "a leaf on the one great tree" (VIII, 90), but only to return constantly to the simpler words of, for example, the ending of Canto VII:

I have so many things to think of, all of a sudden;  
I who had never once thought a thing,—in my ignorant  
Highlands.

(VII, 173-74)

In Canto IX, with the marriage of Philip and Elspie settled, Clough immediately returns to the mock-heroic style in lines 4-13. The marriage itself is also mocked, as Clough, as ironic commentator, observes near the end of the poem:

So won Philip his bride. They are married and gone—But  
 oh, Thou  
 Mighty one, Muse of great Epos, and Idyll the playful and  
 tender,  
 Be it recounted in song, ere we part, and thou fly to thy  
 Pindus,  
 Who . . . . . at the wedding, the gifts and fair gratu-  
 lations.

(IX, 138-43)

Thus, with the exception of Cantos VII and VIII, Clough has consistently throughout the poem introduced mock-heroic diction in order to stress the essentially equivocal nature of Philip's quest as well as the essentially equivocal nature of his solution.

Another method closely allied to the mock-heroic, but more specifically mock-Homeric, is Clough's use of epithets for his young scholars. For the most part, these epithets are used for ironic purposes, but they are also a means of sustaining the humor of the poem. Their use comes early. Thus, Hope is referred to as "His Honour" (I, 13, passim.) and Lindsay is "the lively, the cheery, . . . / the ready of speech, the Piper, the Dialectician" (I, 26-27). Lindsay is also "the Cloud-compeller" (III, 83, 91) because he often smokes cigars. In the case of Hope, the epithet helps stress the ironic thrusts towards the aristocratic society which Philip first castigates and then, through Lady Maria, enters. Lindsay, also of the upper classes, loses his cheeriness upon hearing Philip's defense of the

simple country maiden at the expense of the aristocratic lady. Later, he becomes angry as he recounts Philip's exploits among country girls. He receives the title "the Dialectician" from Adam "because of the words he invented" (I, 28), but the epithet is applied ironically: Lindsay's vocabulary is filled with slang expressions. The epithet "the Piper" is the most appropriate one since he is more than anxious to "pipe" on Philip after their trip together. Airlie, the most dandified of the group, is "the Waistcoat" (IV, 224).

Less ironic in intent is "the Glory of headers" (III, 58, passim), the epithet applied to Arthur, the best swimmer of the group. Because of his good nature, Arthur is also "the light-giving orb of the household, / . . . the strength-and-contentment-diffusing." (III, 85-86) Similarly, the epithets applied to Hobbes are more good-natured than ironic: "contemplative, corpulent, witty" (II, 124); "briefest-kilted of heroes" (IV, 89).

It is to Philip, appropriately, that Clough applies the greatest number of ironic epithets. Philip is by turn "the poet," "the radical hot," "the Chartist," "the eloquent speaker," "the Pugin of women," "the wandering hero." In particular, Philip's Chartism and Puginism are taken to task, not as shams in themselves, but in Philip's own equivocal attitude

toward them. Clough never tells us of any poetry that he has written, and as a speaker, Philip often makes his point seem foolish by his overstatement, particularly in his defense of country maidens. As hero, or anti-hero, he is more typical of the twentieth century than of the Victorian period in that his quest for answers to life's problems is more failure than success. All the epithets applied to him become a mockery of his various enthusiasms and ideologies.

Clough's use of repetition—of individual words, phrases, and grammatical patterns—is, perhaps, the most distinctive technical element of all his verse.<sup>5</sup> In the case of The Bothie, Clough uses repetition, first of all, to achieve certain rhythmic effects necessary to the ironic tone of the poem, a point to be discussed later. Secondly, he is able to stress important elements of the poem, both in their ironic and descriptive-narrative aspects. For example, in seven lines devoted to the opening ironic portrait of Hope, Clough applies the epithet

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<sup>5</sup>Charles Kingsley, who wrote an enthusiastic review of The Bothie, commented on this particular aspect of the poem: "These repetitions act like the burden of a song, or the recurrence of the original air in music, after wandering variations. They make one feel, as in the old Greek poets, that the author is in earnest, and enjoys his conception, and likes to take it up, and look at it, and play with it again and again, lingering over it almost reverently, as if conscious that there was something more in it than he could bring out in words—an Infinite hidden under the most trivial." Fraser's Magazine, XXXIX (January, 1849), 108.

"His Honour" to him six times, five times within the last three lines (I, 13-19). Hope, thus, throughout the poem never escapes from the echoing epithet with its implied mockery of his aristocratic background. Similarly, the repetition of epithets applied to Philip provides Clough with a means by which Philip, through actions which belie his titles, can be seen as a failure.

Clough uses the same method of repetition in descriptive passages, where, at times, the repetition takes the form of a refrain. In this way, Clough achieves an emphasis which for a long narrative poem is necessary as a method of unifying diverse elements. Thus, the reader is introduced to Philip, Hobbes, and Arthur as "down at the matutine bathing" (I, 32),

Where in the morning was custom, where over a ledge of  
granite  
Into a granite bason the amber torrent descended . . .  
(I, 35-36)

The "matutine," usually repeated in the phrase "duly in matutine," as well as "the granite bason" and "the amber torrent" become, in the first five cantos, representative of the joy which the undergraduates experience in the out-of-doors. The repetition makes the reader aware that Philip's quest can never duplicate the simple joy and freedom associated with the matutine. The matutine, too, is in contrast to "our dismal classics," repeated several times at the end of Canto II, which

in turn echoes Philip's account in his youth of the "dismal quadrille" and "the dreary piano" (II, 57). These repetitions stress Philip's own dissatisfaction with his studies as well as his attitude towards the artificialities of women in polite society. However, his portrait of the simple country maiden "bending with three-pronged fork in a garden uprooting potatoes," repeated twice (II, 44, 106), becomes the object of Hobbes's mockery when he repeats the same phrase at the end of Canto II (l. 234). Too, when we discover that Elspie does not work at uprooting potatoes but prefers reading, the early repetition has worked its way into an ironic comment on Philip's love for Elspie.

Another favorite repetitive device that Clough utilizes is that of anaphora, "the repetition of the same word or words at the beginning of several successive sentences or sentence members."<sup>6</sup> Sometimes the repetition will come at the beginning of successive lines which are all part of the same sentence, as in the following example:

Better a crust of black bread than a mountain of paper  
confections,  
Better a daisy in earth than a dahlia cut and gathered,

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<sup>6</sup>Encyclopedia of Poetry and Poetics, p. 37. Winifred Nowottny, in her discussion of T. S. Eliot's use of anaphora in East Coker, confines her definition to the "repetition of a word at the beginning of each of a series of clauses." The Language Poets Use (London, 1962), pp. 133-37.

Better a cowslip with root than a prize carnation without it.

(II, 65-67)

The anaphora here characterizes Philip's overly excited state of mind, which in turn makes more evident Clough's ironic attitude towards Philip's argument. The Bothie abounds in such examples. Sometimes, though, Clough uses anaphora in an extended passage where the repeated words introduce stanzaic paragraphs. The line, "For it was told, the Piper narrating, corrected of Arthur" (III, 114), is repeated, with some variations, six times in Canto III (ll. 124, 136, 165, 170, 190), thus linking together Lindsay's tale of Philip's early adventures. The device also allows for some humor when, for example, Arthur is able to take over the narration briefly to report on Lindsay's clumsiness while swimming: "And it was told, too, Arthur narrating, the Piper correcting" (III, 165). Or again, humor is aroused through variation when the Piper insists on relating Philip's first encounter with Katie: "And it was told by the Piper, while Arthur looked out at the window" (III, 190). Similarly, anaphora is used when Philip, in a series of stanzaic paragraphs which tell of his new-found love for Lady Maria, repeats five times the words, "Often I find myself saying" (V, 41, 43, 50, 63, 69). As a result of the repetition, the irony of his shifted position receives greater



stress.

Clough also uses repetition to give unity to a particular canto. In Canto V, for example, when all the undergraduates, with the exception of Philip, are enjoying the last days of their vacation, the line "So in the joy of their life and glory of shooting-jackets" is used early in the canto, line 7, repeated in line 36 ("there" substituted for "so"), and then becomes the final line of the canto. The "joy" and "glory" of their activities is easily contrasted to the "penance" (V, 40) which Philip inflicts upon himself for his abortive attempts to "woo" Katie.

A particularly effective device is Clough's repetition of a single word that echoes throughout the poem and which helps establish point of view. Two words in particular which Clough uses, and which provide a dialectical opposition, are "fury" and "joy." Philip, before his ironic speech to the Scots lords, is described as "often reviling in fire and fury / Feudal tenures" (I, 126-27). This is Philip the Chartist whose political "fury," however, is easily lost. In Canto II, it is Lindsay who reacts to Philip's praises of country girls with "pent-up fury" (II, 108), but the reader knows that this is a hypocritical posture on Lindsay's part from the attention he later lavishes on Janet at the Rannoch dance. Hobbes, too, is

described in a state of fury, when, at the beginning of Canto III, he tears through the mountains "in his fury, an Io-cow" (III, 12). Adam and Airlie, in contrast, would take a "quiet stroll" (III, 7). Hobbes, unlike Lindsay and Philip, who have had exploits with girls, can unleash his "fury" only in his role of ironic chorus. There is a freedom to Hobbes's "fury" much as there is to the stream in which they bathe. In its journey to the granite bason,

the boiling, pent-up water  
 Frees itself by a final descent, attaining a bason,  
 Ten feet wide and eighteen long, with whiteness and fury  
 Occupied partly, but mostly pellucid, pure, a mirror; . . .  
(III, 34-37)

But the calmness of the water never comes to Philip or Hobbes or Lindsay, except in the pleasure they take in diving into it. It is only the "fury" that continues, particularly in the case of Philip. Thus, in the mountains, after leaving Katie, Philip is found in "fierce, furious walking" (IV, 33), "fierce, furious travel unwearying" (IV, 37), which, as Clough ironically comments, cannot be "merely the wedding tour succeeding the week of wooing" (IV, 37). Philip's "fury" represents his own confusion and receives its outlet, aside from walking, in self-pitying letters to Adam. Significantly, the "fury" is still present in the final canto when, the marriage arrangements made, Philip, back at Oxford, "read like fury" (IX, 13).

At least, this "fury" ends in a "first" (IX, 110) for Philip, although its only result is a new life in New Zealand as a farmer. The final "fury" comes with the visit of the other four scholars to the bothie. There they find Philip,

the poet, the speaker, the chartist,  
Delving at Highland soil, and railing at Highland landlords,  
Railing, but more, as it seems, for the fun of the Piper's  
fury.

(IX, 124-26)

But the joke is on Philip as well as on Lindsay, since Philip's "fury" is now spent; his original "fury," which might have taken him into political movements or even made of him a poet, has only made him the subject of an allegory which he shows no signs of understanding.

The word "joy" also echoes throughout the poem and helps establish its point of view. The swimming in the granite bason and Philip's decision to leave behind the "dismal classics" are both described in joyful terms, but the word itself is not used until the end of Canto III when, delighted at the thought that Philip might have left Rannoch with Katie, Lindsay slaps his thighs partly for emphasis and "part, in delight at the fun, and the joy of eventful living" (III, 248). But Philip has a different idea of "joy." He has not eloped with Katie but rather indulges himself in guilt feelings while walking furiously in the mountains. (The "fury" and the "joy" are paralleled

in this passage.) He wishes himself dead so that the spirits which leave his body may then enter Katie's body and bring her "joy, pure joy" (IV, 42, 44). This is some sort of spiritual "joy," which, of course, Katie has no interest in. Rather, as Clough points out, it would be more sensible for Philip to be wooing Katie "in the joy of the reel" (IV, 108), a type of joy which she understands but which Philip cannot bring himself to accept, even though he is in quest of amorous adventures. Adam gives another context to "joy" when in the same canto he advises Philip that women love to be

Passive, patient, receptive, yea, even of wrong and mis-  
doing,  
Even to force and misdoing with joy and victorious feeling  
Passive, patient, receptive; . . .

(IV, 214-16)

But this is a type of "joy" to beware of, according to Adam, because lower class women use it to ensnare men of a higher class. Adam's further advice to pursue only the "good" does not help Philip resolve his sexual dilemma. It is more in the spirit of the joy of the undergraduates' vacation and the joy of swimming, as well as "the joy of the reel," that Clough sees the true meaning of the word.

While Philip is still wandering, the other undergraduates are finishing their vacation "in the joy of their life and glory of shooting-jackets" (V, 7, 36, 126). It is in this

same context of joy as freedom from restraint that Clough describes Elspie's reaction to Philip's comment that he thought Highland girls preferred simple work to intellectual pursuits. Elspie, in whom "the freedom and ancient joy was reviving" (VIII, 80), insists instead that she will continue to read her books. Once more Philip's idea of "joy" as some vague transcendental principle has been abruptly contested by a more realistic point of view.

The final ironic thrusts in terms of "joy" are made in Canto IX when, in a letter to Adam, Philip proclaims his desire, "notwithstanding my Elspie" (IX, 58), to give battle to some unknown enemy. "O joy of the onset!" (IX, 59), he exclaims, but there is not much "joy" in what Philip admits is "only infinite jumble and mess and dislocation" (IX, 64). Hobbes, in his final letter, makes the ironic point himself that it is Rachel that "we take in our joy" (IX, 177), only to find in the morning that it is Leah. It is only through accepting Leah along with Rachel that "many days shall thy Rachel have joy" (IX, 185), an idea which Philip still shows little sign of recognizing. Thus, when Adam wishes him "joy be with you" (IX, 190), there is much doubt as to what "joy" signifies for Philip. Once more, through a single word, Clough has unified his entire narrative and its ironic point of view.

Since The Bothie deals with a group of undergraduates on a reading party, it is appropriate, within the realistic context of the poem, that their verbal wit be displayed. Much of this wit directly derives from their status as undergraduates forced to study Greek and Latin classics. For example, Hope, Lindsay, and Philip indulge in a wit contest after the decision has been made to leave the reading party. Hope begins it:

Fare ye well, meantime, forgotten unnamed, undreamt of,  
History, Science, and Poets! lo, deep in dustiest cupboard,  
Thookydid, Oloros' son, Halimposian, here lieth buried!  
Slumber in Liddell-and-Scott,<sup>7</sup> O musical chaff of old

Athens,  
Dishes, and fishes, bird, beast, and sesquipedalian<sup>8</sup> black-  
guard!

Sleep, weary ghosts, be at peace and abide in your lexicon-  
limbo!

(II, 219-24)

Lindsay immediately joins the chorus:

Three weeks hence we return to the shop and the wash-hand-  
stand-basin,

(These are the Piper's names of the bathing-place and the  
cottage)

Three weeks hence unbury Thicksides and hairy Aldrich.<sup>9</sup>  
(II, 230-32)

<sup>7</sup>Liddell and Scott's Greek-English Lexicon was relatively new at the time of the writing of The Bothie, having first appeared in 1843. Kingsley thought it necessary in his review of The Bothie to footnote Liddell and Scott as "a fashionable Oxford lexicon." P. 106.

<sup>8</sup>"Of words and expressions (after Horace's sesquipedalia verba, 'words a foot and a half long')." OED

<sup>9</sup>Henry Aldrich (1647-1710) wrote a Compendium Artis Logicae, "used as a text-book in Oxford far into the nineteenth

In the 1848 edition, the parenthetical line above was omitted, but Clough saw fit, instead, to footnote the "shop" and the "basin" as the "cottage and matutine." In the manuscript, Clough had originally used for the "basin" the "adequate bi-det," but he evidently had second thoughts about the latter.<sup>10</sup>

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century." "Aldrich, Henry," Encyclopaedia Britannica, 14th ed., Vol. I. At Oxford, in 1850, "for the ordinary, or pass, degree, the examination comprised four plays of Euripides, four or five books of Herodotus, six books of Livy, 'half of Horace,' four books of Euclid, Aldrich's Artis Logicae Compendium 'to the end of Reductions of Syllogisms.'" John William Adamson, English Education, 1789-1902 (Cambridge, 1930), p. 186. The Oxford Commissioners, who investigated conditions at the university in 1850, found, among other short-comings, that the curriculum in classical studies was often a repetition of the grammar-school studies. Thus, the Commissioners "were of the opinion that Litt. Hum. should not be compulsory; for the majority of young men the exaction of classics made the University 'a mere grammar school from first to last.'" Ibid., p. 187. Clough was in complete agreement with this view. His letter in response to the questions sent him by the Oxford Commission deals essentially with the more technical matters of professorships, tutoring, religious requirements, and tuition ("A Letter Contributed to the Oxford University Commission," Selected Prose Works, ed. Buckner B. Trawick [University, Alabama, 1964], pp. 303-16), but in an article he wrote for the North American Review in April, 1853, he became more personal in his views. After listing the classical works he had read at Rugby, he continues: "What I wanted was to sit down to happy, unimpeded prosecution of some new subjects or subject; surely, there were more in the domain of knowledge, than that Latin and Greek which I had been wandering about in for the last ten years. Surely, there were other accomplishments to be mastered, besides the composition of Iambics and Ciceronian prose. If there were, however, they existed not for me. . . . I did go on, for duty's sake, and for docility and discipline, sadly doing Latin prose; but except in docility, profiting but little." Ibid., p. 325.

<sup>10</sup>Poems, p. 503. Clough's inclination towards the use of cruditie has been discussed above, pp. 76-79.

Philip has the last word in this verbal exchange. His enthusiasm, like that of Lindsay and Hope, is great in anticipation of burying the "dismal classics" (II, 245, 253):

Good are the Ethics, I wis; good absolute, not for me,  
 though;  
 Good, too, Logic, of course; in itself, but not in fine  
 weather.

(II, 248-49)

In both lines 245 and 253, the 1848 edition reads "hairy 'Tottle'" for "dismal classics,"<sup>11</sup> but Clough must have felt—and quite rightly—that one pun on "hairy" was sufficient unto the passage. Besides, "dismal classics" is an echo of "dismal quadrille" and "dreary piano" used earlier in the canto (II, 36, 57), thus linking, in a more serious vein, the artificialities of Philip's early life with the artificialities of classical study.

The humor here displayed is, for the most part, good-natured, the reaction of high-spirited students to their study of the classics. In Philip's case, however, the good humor has more significance since it defines his antagonism towards Adam more specifically, Adam, who has warned Philip of his coming examinations and who has expected him to stay at the cottage. Too, in the context of the entire poem, there is evidence that all three—Hope, Lindsay, and Philip—are serious

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<sup>11</sup>Ibid.



about their mockery of the classics and wish, literally, to bury them.

Adam, in dubbing Lindsay the Dialectician "because of the words he invented" (I, 28), undoubtedly had in mind Lindsay's constant use of slang. With the possible exception of Hope, Lindsay is the least intellectual of the group, and his use of slang is appropriate to his character. There is, however, more than a touch of irony to the fact that Lindsay is an Oxford student at all. To Lindsay, Adam is "shady in Latin . . . but topping in Plays and Aldrich" (I, 24). On the trip, "Drumna-drochet was seedy" (III, 145), but many other swimming places were "all stunners" (III, 150). He indulges in American slang when he describes his close call with recent examinations: ". . . plucked almost; all but a gone-coon"<sup>12</sup> (IX, 116).

Hobbes's wit, which is on a much higher intellectual level, is amply seen in the three passages devoted to criticism of Philip, but Philip himself rarely shows much wit. One exception would be his description of himself "long and listless strolling, ungainly in hobbadiboyhood" (II, 42), the last word

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<sup>12</sup>"A person that is beyond all hope; a ruined or lost person, colloq.

"1839. Marryat, Diary in A. II, 232. In the Western States . . . 'I'm a gone "coon" implies "I am distressed—or ruined—or lost."'" DAE

a neologistic play on "hobbadihoy."<sup>13</sup> Philip also briefly shows some humor towards Elspie when, after she accepts his proposal, he comments, "At least you are clear that I'm bad enough for you" (VIII, 69). It is true that Philip is capable of ironic thrusts of his own as, for example, in his criticism of the Scottish clansmen, but, for the most part, he is a serious-minded, egocentric young man, the appropriate target for Clough's ironic assaults.

Along with his use of the mock-heroic and ironic styles, Clough, as narrator, also provides verbal wit dependent on university background. Often, too, the wit depends on the use of a pun, as in Clough's introduction to the banquet festivities of the Scots lords:

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<sup>13</sup>The word "hobbadihoy" is listed as a variant under "hobbledehoy" in the OED. "A youth at the age between boyhood and manhood, a stripling; es. a clumsy or awkward youth." Farmer and Henley define "hobbledehoy" as "a growing gawk; as in the folk-rhyme 'Hobbledehoy, neither man nor boy.'" Slang and Its Analogues (London, 1890), Vol. III. R. W. Church, in an article on Clough after his death, commented on Clough's ability to invent phrases in The Bothie. "We speak under correction, but so far as we are aware, 'the great might-have-been' which we now observe in reviews and magazines is a phrase invented by Clough. The phrase first describes Lindsay in a verbal duel with Arthur narrating Philip's adventures: 'He to the great might-have-been upsoaring, sublime and ideal . . .' (III, 154) A little further on, we have another phrase, 'the joy of eventful living' (III, 248) which seems to have become part of the language." Church remarks that the latter phrase is used by Emerson in the "Conduct of Life" without quotes. The Christian Remembrancer, XLV (January, 1863), 70.

Bid me not, grammar defying, repeat from grammar-defiers  
 Long constructions strange and plusquam-Thucydidean<sup>14</sup> . . .  
 (I, 88-89)

The same type of university humor may be seen in the description of the Cambridge coach and his pupils: "Huge barbarian pupils, Expanded in Infinite Series" (III, 139). In the same vein, there is Clough's witty commentary on Lindsay's final examinations:

Into the great might-have-been<sup>15</sup> upsoaring sublime and ideal  
 Gave to historical questions a free poetical treatment;  
 Leaving vocabular ghosts undisturbed in their lexicon-limbo,  
 Took Aristophanes up at a shot; . . .  
 (IX, 118-21)

Clough is also capable of broader strokes of humor when, for example, he pokes fun at Lindsay and Hobbes through their physical imperfections. The Piper, who is proud of his aristocratic bearing, "wounded his lily white thighs" (III, 169) during a swimming mishap. Hobbes's corpulence is made the butt of a joke when, at the Rannoch dance, he is described as "briefest-kilted of heroes" (IV, 89), "under brief curtain revealing

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<sup>14</sup>Thucydides is Clough's favorite author to use as the source of humor in The Bothie. Cf. "Thookydid" (II, 221), "Thicksides" (II, 232). Clough reported to the Oxford University Commission that when he entered Oxford, he "had at that time read all of Thucydides, except the sixth and seventh books." "A Passage upon Oxford Studies," Prose, p. 324. Thucydides was one of the favorite authors of Thomas Arnold at Rugby, Arnold having edited the Peloponnesian Wars.

<sup>15</sup>Lindsay's second use of the neologism, but this time in terms of his own adventure in learning.

broad acres—not of broad cloth" (IV, 93). Similarly, Hobbes would come to the matutine,

Come, in heavy pea-coat his trouserless trunk enfolding,  
Come, under coat over-brief those lusty legs displaying,  
All from the shirt to the slipper the natural man revealing.  
(V, 17-19)

The university wit displayed by both Clough and his main characters helps underline the realistic elements of the narrative, particularly in characterization. But, like the mock-heroic style, it also helps stress the essentially ironic tone of the poem. Thus, the wit is not an isolated element of the poem, but an integral part of its structure and point of view, particularly where it is used as ironic commentary on the jejune quality of classical studies. Appropriately, the poem ends with Hobbes's vulgarly witty exclamation, "Aye, and by Origen's head with a vengeance truly, a long one!" (IX, 187) and with Clough's pun on Philip's name—in New Zealand, "he hewed and dug" (IX, 196)—a pun humorous in itself but intended as a final ironic commentary on Philip's new life.

### Allusions and Imagery

Clough, throughout The Bothie, makes generous use of biblical and classical allusions, which, in almost all instances, he incorporates into the ironic intent of the work. Clough, as third-person narrator, and Hobbes, as Clough's chorus, use allu-

sion in a directly ironic fashion, but in Philip's speeches and letters the allusions become part of the ironic portrayal of Philip himself.

The central biblical allusion is that of Jacob-Rachel-Leah, with particular emphasis on the marriage situation. Although it is Hobbes who develops the Jacob-Rachel-Leah allusion to an ironic commentary on the Philip-Elspie-Katie relationship, it is Philip who first introduces the reference. In his first encomium to the virtues of simple country girls, Philip sees them as

Milking the kine in the field, like Rachel, watering cattle,  
Rachel, when at the well the predestined beheld and kissed  
her.

(II, 97-98)

In this way, Philip associates the bucolic innocence of country maidens with the figure of Rachel, but it is an erroneous view. Neither Katie nor Elspie embodies the purity and simplicity of a Rachel; Elspie, in particular, has interests which are not merely bucolic, such as her great enthusiasm for reading, and her dreams bely the fact that she is an innocent maiden.

Later, when Lindsay has described Philip's flirtation with Katie, Hobbes interposes,

Is not Katie as Rachel, and is not Philip a Jacob?  
Truly Jacob, supplanting an hairy Highland Esau?  
Shall he not, love-entertained, feed sheep for the Laban of  
Rannoch?

(III, 235-37)

Although both Philip and Hobbes see Katie as the counterpart of Rachel at first, the references of the allusion are reversed as the poem progresses. In Canto IV, Philip works alongside of Katie in the fields in order to make himself worthy of her, but in Canto IX, he follows David's suggestion that he work at his studies a year before he marry Elspie, much like Jacob following Laban's directive that he work seven years for Rachel. Also, during vacations, he works in the fields for David.

There are other similarities in the two stories: David has two daughters, Elspie and Bella. One meaning of bothie is "well," the scene of Jacob's first meeting with Rachel. At the well, "Jacob kissed Rachel, and lifted up his voice, and wept"<sup>16</sup>; during Philip's courtship of Elspie, he weeps on several occasions. Both Isaac and Rebekah tell Jacob, "Thou shalt not take a wife of the daughters of Canaan"<sup>17</sup>; similarly, Philip, disillusioned first with "Lady Augustas and Floras" and later with Lady Maria, women of his own social class, finds a wife, far from Oxford, at the bothie where Laban-David lives. And, finally, as Jacob left Padan-aram with both Rachel and Leah in order to strike out on his own, so Philip takes Elspie

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<sup>16</sup>Gen. 29:11. All scriptural references are taken from the King James version.

<sup>17</sup>Gen. 28:1, 6.

to the new land of New Zealand.

But it is in Hobbes's final letter that the ironic significance of the Jacob-Rachel-Leah allusion becomes most apparent. As Hobbes points out, both Rachel and Leah are necessary to form a marriage, "one part heavenly-ideal, the other vulgar and earthy" (IX, 170). Katie, whom both Hobbes and Philip had mistaken for the Rachel ideal, has turned out to be Leah. But Philip, who had run away from his "vulgar and earthy" feelings towards Katie, is now exhorted by the wiser Hobbes not to repudiate Leah, an exhortation earlier voiced by Elspie (VII, 8-20), but win "the Rachel unto her! / Neither hate thou thy Leah, my Jacob, she also is worthy" (IX, 183-84). There is no reason to believe, however, that Philip has resolved the conflict, that he has become capable of merging the vulgar and the spiritual. Thus, the contrast between the biblical allusion to the story of Jacob and Philip's own indecisiveness provides Clough with an appropriately ironic ending.

Early in his final letter, Hobbes also alludes to the story of Ruth:

Well, go forth to thy field, to thy barley, with Ruth, O  
 Boaz,  
 Ruth, who for thee hath deserted her people, her gods, her  
 mountains.  
 Go, as in Ephrath of old, in the gate of Bethlehem said  
 they,  
 Go, be the wife in thy house both Rachel and Leah unto thee!  
 (IX, 154-57)

Clough here echoes the reference to Rachel and Leah in the story of Ruth itself: "The Lord make the woman that is come in- to thine house like Rachel and like Leah, which two did build the house of Israel: and do thou worthily in Ephratah, and be famous in Beth-le-hem."<sup>18</sup> In the 1848 edition, Clough remained more faithful to biblical text by referring to Philip as "thou Naomi-Boaz"<sup>19</sup> since in actuality Ruth had deserted her people for Naomi long before she met Boaz. By eliminating the original line, however, Clough throws more emphasis on the ironic contrast between the vacillating Philip and the strongly committed Boaz, much as he contrasted the accidental aspects of Philip's meeting with Elspie at the bothie to the predestined meeting of Jacob with Rachel at the well of Haran.

Clough also treated the subject of Jacob, but in a more directly serious vein, in two other poems, "Jacob's Wives" and "Jacob,"<sup>20</sup> both written a year or two after The Bothie.

"Jacob's Wives" is essentially a dialogue between Rachel and Leah in which Rachel defends her role as Jacob's companion in love (Joseph has not yet been born), while Leah takes pride in her matronly duties. Jacob merely listens to both of them and

<sup>18</sup>Ruth, 4:11.

<sup>19</sup>Poems, p. 511.

<sup>20</sup>Ibid., pp. 80-87.



says nothing. In "Jacob," a dramatic monologue in blank verse, Jacob sees his life as one of struggle and anguish both within his household and "with men of selfishness and violence"

(l. 24). Unlike Abraham and Isaac, who "communed" with the Lord, Jacob has had to "wrestle with the Lord" (l. 11), and "to win with art safe wisdom's peaceful way" (l. 28). Although he blesses the Lord and feels that he has done his

duty to my house and hearth,  
And to the purpose of my father's race,  
Yet is my heart therewith not satisfied.

(ll. 96-98)

In neither poem, as in The Bothie, is there any resolution. Jacob has listened to the debate between Rachel and Leah, but he refuses to commit himself to a choice. Although in The Bothie, Hobbes voices the view that both Rachel and Leah are necessary to a happy marriage, Jacob, in "Jacob's Wives," is silent on the matter. In his own monologue, Jacob shows only ambivalent feelings towards the "anguish and despair" (l. 65) which God has imposed upon him. The idea that the struggle nought availeth, treated in ironic terms in The Bothie, is, in both Jacob poems, treated in more explicit terms.

In similarly ironic fashion, Philip, in Canto V, paraphrases the Sermon on the Mount in order to exhort the Lady Marias of the world, "Cast not to swine of the sty the pearls that

should gleam in your foreheads"<sup>21</sup> (V, 74). Philip further tells the Lady Marias to be "sumptuous not for display," but "for Beauty and God's great glory" (V, 78-79). In his new-found enthusiasm for aristocratic living, Philip sees God as having made "one kind over another" (V, 84),

Is it not even of Him, who hath made us?—Yea, for the lions,  
Roaring after their prey, do seek their meat from God!—<sup>22</sup>  
 (V, 82-83)

Immediately after Philip's comments, ironic in themselves, comes a letter from Hobbes to Philip juxtaposing his own ironic comments. He picks up on Philip's biblical allusions by calling himself "the blasphemer" (V, 102), and Philip "a prophet apostate" (V, 104). Twice, he echoes King David's lament over the slain Saul and Jonathan: "(How are the mighty fallen!)"<sup>23</sup> (V, 105-06). In this way, too, Hobbes prepares the reader for Philip's later outburst in Canto IX, during which he gives vent to a desire to give battle, "notwithstanding my Elspie" (IX, 58).

The excited language of the outburst, which comes in one of Philip's final letters to Adam, echoes Old Testament

<sup>21</sup>"Give not that which is holy unto the dogs, neither cast ye your pearls before swine, lest they trample them under their feet, and turn again and rend you." Matt. 7:6.

<sup>22</sup>"The young lions roar after their prey, and seek their meat from God." Ps. 104:21.

<sup>23</sup>II Sam. 1:19, 25, 27.

phraseology, particularly those portions of the Old Testament centering around the battles of David and Saul against the Philistines:

O that the armies indeed were arrayed!<sup>24</sup> O joy of the onset!  
 Sound, thou Trumpet of God, come forth, Great Cause, to  
     array us,  
 King and leader appear, thy soldiers sorrowing seek thee.  
 Would that the armies indeed were arrayed, O where is the  
     battle!

(IX, 59-62)

But Philip, unlike his biblical compeers, cannot even find a battle:

Neither battle I see, nor arraying, nor King in Israel,  
 Only infinite jumble and mess and dislocation,  
 Backed by a solemn appeal, 'For God's sake do not stir,  
     there!'

(IX, 63-65)

In this instance, Philip is aware of the irony of his own situation: he is no King David, nor even a Saul or Jonathan, to say nothing of Jacob or Boaz. The irony, for a moment, makes of Philip a pathetic figure. But since Philip is quick to forget the admission that he makes, it is necessary for Hobbes, in the final letter, to remind Philip, through the biblical allusion of Jacob-Rachel-Leah, that he has not resolved the basic paradoxes of his nature.

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<sup>24</sup>Goliath says to the armies of Saul: "Why are ye come out to set your battle in array?" I Sam. 17:8. When David comes to do battle with Goliath, we are told: "For Israel and the Philistines had put the battle in array, army against army." I Sam. 17:21.

Philip, on several other occasions, also provides ironic comment on himself through the use of biblical allusion. In visualizing the ideal woman, tender and delicate, Philip exclaims to his friends:

Oh, could they feel at such moments how man's heart, as  
 into Eden  
 Carried anew, seems to see, like the gardener of earth un-  
 corrupted,  
 Eve from the hand of her Maker advancing, an helpmeet for  
 him,  
 Eve from his own flesh taken, a spirit restored to his  
 spirit,  
 Spirit but not spirit only, himself whatever himself is,  
 Unto the mystery's end sole helpmate meet to be with him.  
 (II, 82-87)

The image is that of an uncorrupted Eve, a false image which even the other members of the undergraduate party ridicule.

Later, when Philip is in the mountains after running away from his own fears of deflowering Katie, he speaks again of "spirit," but this time of dying, not of being born, so that his presumably strong, morally correct "spirit" can "escape from the body" and "enter and be with the living" (IV, 40). In this Platonic allusion, Philip sees himself as strengthening and shielding Katie, the uncorrupted young maiden who is at the time busily dancing with Airlie. The intent in both the allusion to Eve and Philip's feelings about Katie is to have the irony rebound on Philip. Again, the irony of picturing Eve as an uncorrupted maiden is made clear when Hobbes, in his final letter, points

out to Philip that marriage is not only spiritual but also "vulgar and earthy" (IX, 170).

A few months before the writing of The Bothie, Clough was at work on his Adam and Eve.<sup>25</sup> In this work, an unfinished poetic drama which begins the story of Adam and Eve after the eating of the forbidden fruit, Eve is the opposite of "a spirit restored to his spirit." She is filled with guilt at her deed and seeks, throughout the poem, "atonement from a gracious God" (xi, 12). Eve is horrified that Cain rejects her orthodox view. Cain responds:

Atonement--no: not that, but punishment.  
But what avails to talk? talk as we will,  
As yet we shall not know each other's hearts;  
Let me not talk, but act. Farewell, for ever.  
(xi, 54-57)

Adam tends to side with Cain's "ungovernable angers" (vii, 8), his "wild curiosity" (vii, 12), his desire for "this world of action" (vii, 14), characteristics which Philip would like to

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<sup>25</sup>The editors of Poems prefer the title used in the 1869 edition of Clough's works, "The Mystery of the Fall," pp. 410-434. Clough used the title "Adam and Eve" on the notebooks in which the first drafts appeared. Walter E. Houghton, The Poetry of Clough (New Haven, 1963), p. 81. Richard Gollin prefers the title "Adam and Eve" because it points "to the two attitudes toward sin and redemption Clough dialectically opposed in the poem's structure." "The 1951 Edition of Clough's Poems: a Critical Re-examination," MP, LX (November, 1962), 120. For evidence that the poem, at least in large part, was written prior to The Bothie, see G. P. Johari, "Arthur Hugh Clough at Oriel and at University Hall," PMLA, LXVI (June, 1951), 417-420.

embody. Adam even rebukes Eve for her preoccupation with guilt, but on the other hand, he cannot accept Cain's resolution to work as a final punishment. In Adam's final vision he sees Abel as asking forgiveness of Cain, "'because we knew not both of us were right'" (xiv, 12). Adam, unlike the Adam of The Bothie, has no text-bookish philosophical answer to the dilemma of good and evil, but like Jacob, in his monologue, asks for sleep. Eve, to return to The Bothie allusion again, has hardly been "unto the mystery's end sole helpmate meet to be with him." Thus, the Adam and Eve, like the Jacob poems, echoes The Bothie in a serious way as it indicates that there is no resolution to Philip's dilemma, a resolution which Philip so eagerly, and as Clough indicates, so foolishly sought.

Philip again provides through biblical allusion an ironic commentary on himself in the following description of his brief view of Elspie at Rannoch:

It was your glance, that, descending, an instant revelation,  
Showed me where I was, and whitherward going; recalled me,  
Sent me, not to my books, but to wrestlings of thought in  
the mountains.

(VII, 38-40)

The reference can be either to Christ in the wilderness<sup>26</sup> or, perhaps more appropriately, to Jacob wrestling with the angel.<sup>27</sup>

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<sup>26</sup>Matt. 4:1-11; Luke 4:1-13.

<sup>27</sup>Gen. 32:24-30.

But Philip, of course, had left Rannoch not because he had been struck by "an instant revelation," which is only his later rationalization, but because he had feared any physical contact with Katie.

Clough, as third-person narrator, also adds Elijah to the gallery of biblical heroes to whom Philip is ironically contrasted. In commenting on the happy days spent by Philip at the bothie while courting Elspie, Clough exclaims:

Happy ten days, be ye fruitful of happiness! Pass o'er  
 them slowly,  
 Slowly; like cruse of the prophet<sup>28</sup> be multiplied, even to  
 ages!

(VI, 89-90)

The names of Adam and David also provide a link to biblical allusion, but in neither case is it possible to show successfully that they are ironic commentaries on their biblical namesakes. In the case of Adam, it is possible to indicate some gentle irony in that he is merely the "father" of a group of undergraduates and offers advice solely based on his classical studies. He is a man of little worldly experience, and unlike the Adam of Adam and Eve he has had little or no contact with

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<sup>28</sup>Elijah reassures the widow of Zarephath, who has made a little cake for him out of her last handful of meal: "For thus saith the Lord God of Israel, The barrel of meal shall not waste, neither shall the cruse of oil fail, until the day that the Lord sendeth rain upon the earth." I Kings, 17:14.

suffering and pain.

Although Clough distributes his biblical allusions throughout the entire poem, he centers his classical and literary allusions in the first three cantos. The appropriateness of this scheme is evident in that early in the poem, Clough concentrates on the entire group of vacationing scholars. Most of the cantos, however, as well as the entire poem itself, have epigraphs taken from Virgil's Elogues.<sup>29</sup> Clough's intent seems to be both descriptive and ironic: descriptive in that his undergraduates indulge, like Virgil's shepherds, in the pleasures of a bucolic retreat, but ironic in that the idealized dimensions of the Elogues are reduced to the intentionally prosaic dimensions of The Bothie.

Several of the epigraphs are directly ironic. For example, Canto II uses the following epigraph from Eclogue VII: "Et certamen erat, Corydon cum Thyrside, magnum."<sup>30</sup> But Canto

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<sup>29</sup>One exception is Canto IX, "Arva, beata Petamus arva!" ("Let us seek the Fields, the Happy Fields!"), which derives from Horace, "Epode 16." Odes and Epodes, trans. C. E. Bennett (London, 1914), p. 405, l. 41. No critic of The Bothie discusses the epigraphs; Margaret Main Schoenberg merely states that Clough "uses Virgil's Elogues." "Four Studies in Arthur Hugh Clough" (unpublished Ph. D. dissertation, Dept. of English, Radcliffe College, 1958), p. 4.

<sup>30</sup>"And the match--Corydon against Thyrsis--was a mighty one." Elogues, Georgics, Aeneid, I-VI, trans. H. Rushton Fairclough (London, 1932), p. 49, l. 16. Perhaps Matthew Arnold had this epigraph in mind when he chose names for his elegy to Clough.



II has Philip in a typically undergraduate verbal match with Adam, Lindsay, and Hobbes on the subject of women, with no one the winner. Eclogue VII, on the other hand, with its alternate strains, stresses the lyrical splendor of its two contestants, with Corydon the victor. Similarly, Canto III uses the epigraph "Namque canebat uti--"<sup>31</sup> which, in Eclogue VI, introduces the song of Silenus, a song of the beginning of the world and of its many myths. The counterpart in Canto III is Lindsay's tale of the amorous adventures of Philip told, not in lyrical strain, but with the prosaic envy of a jealous rival.

Cantos IV and VI both use epigraphs taken from Eclogue VIII, written in amoebian verse form, in which, first, Damon sings of his despair at the news that his beloved has married another, and secondly, Alphesiboeus sings of a maiden's attempt, through magic, to bring Daphnis, her fickle lover, home from the big city. The epigraph to Canto IV, "Ut vidi, ut perii, ut me malus abstulit error,"<sup>32</sup> refers to Damon's first view of Nysa when she was a mere child, but Philip's view of Elspie at Rannoch, which he describes in Canto IV, is hardly that of "fatal frenzy." In actuality, he remembers her glance as a

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<sup>31</sup>"For he sang how--." Ibid., p. 45, l. 31.

<sup>32</sup>"As I saw, how was I lost! How a fatal frenzy swept me away!" Ibid., p. 59, l. 41.

reprimand to his snobbish mannerisms, and it is difficult to imagine Philip plunging into the waves, which Damon vows to do, if he were to be rejected by Elspie. The epigraph to Canto VI, "Ducite ab urbe domum, mea carmine, ducite Daphnin,"<sup>33</sup> is the refrain of the maiden's song which, along with the magic that she performs, succeeds in bringing Daphnis home. In Philip's case, it has not been the necromancy of the realistic Elspie that has brought him "home" to the bothie but an accident to one of the coach-horses while he was travelling back to Oxford. Again, the epigraph serves an ironic purpose rather than a descriptive one.

Clough's use of mock-Homeric epithets has already been discussed,<sup>34</sup> but Clough also makes use of classical allusion in a directly metaphorical manner. His intent, again, is always ironic. Thus, Airlie, "effulgent as god of Olympus" (I, 39), leaves "his ample Olympian chamber" (I, 44) to go to Sir Hector's dinner at the barn. Similarly, Hope, compared to the corpulent Hobbes, now dressed in kilts, is "an Antinous mere, Hyperion of calves the Piper" (II, 130). The joke is on all three, on Hobbes for his grotesque dress, on Hope and Lindsay

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<sup>33</sup>"Bring Daphnis home from town, bring him, my songs!"  
Ibid., p. 61, l. 68, et passim.

<sup>34</sup>Above, pp. 88-90.

through the comparison to a hero and a god of the past. Unlike the "heroes" Hope, Lindsay, and Philip, Hobbes has remained behind with Airlie and Adam in order to continue his reading.

But Hobbes's reading is sporadic:

Other times, stung by the oestrum of some swift-moving conception,  
Ranged, tearing-on in his fury, an Io-cow,<sup>35</sup> through the mountains . . .

(III, 11-12)

Hobbes, who is fond of lying on a sofa and whose diving prowess is compared to that of a quadruped (III, 61), is not stung by a gad-fly sent by Hera but must be content with the sting of the oestrum, a parasite that infests fish. Nor is he a physically delicate Io, but a perspiring, corpulent undergraduate.

In less ironic vein, the greatest pleasure for all the undergraduates is swimming, and the greatest discovery in their Highland retreat is the secluded bason where they can be "left alone with the goddess of bathing" (III, 45). Arthur, as the best swimmer and diver of the group, "the Glory of Headers" (III, 81), "an Apollo" (III, 76), "the light-giving orb of the household" (III, 85), has the least amount of irony directed

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<sup>35</sup>The allusion is undoubtedly to Aeschylus' Prometheus Bound, the scene in which Io relates the tale of her forced wandering. See the translation by Herbert Weir Smith (London, 1922), pp. 265-95, ll. 561-886. There is a decided suggestion of repressed sexuality in Hobbes, which is most evident in the blunt remarks made to Philip in his final letter. Io, too, was punished for her "sexuality."

toward him. As for the bason itself,

Here in the eddies and there did the splendour of Jupiter  
glimmer,  
Adam adjudged it the name of Hesperus, star of the evening.  
(III, 66-67)

The irony totally disappears in the pleasure of swimming and the out-of-doors.

Canto II, in which the vacationing scholars discuss the virtues of goodness and beauty, contains, appropriately, a number of literary allusions. Philip introduces his new feeling toward women by quoting Tennyson's "The Miller's Daughter," "One day sauntering 'long and listless'" (II, 41). In the Tennyson poem, however, the narrator-hero had visualized himself as "the long and listless boy,"<sup>36</sup> while Philip, essentially misquoting Tennyson, remembers himself as "sauntering 'long and listless' . . . / Long and listless strolling" (II, 41-42). Although both poems involve a young man in a higher social position marrying a girl of a lower class, the Tennyson poem portrays a simple situation in which the only conflict, easily

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<sup>36</sup>So sweet it seems with thee to walk,  
And once again to woo thee mine—  
It seems in after-dinner talk  
Across the walnuts and the wine—

To be the long and listless boy  
Late-left an orphan of the squire . . .

Alfred Lord Tennyson, The Complete Poetical Works, ed. W. J. Rolfe (Boston, 1898), p. 36, ll. 29-34.

resolved, is the aristocratic hero's fear that his mother will not accept the miller's daughter as his betrothed. Philip, in his praise of the simple country maiden and in his desire for a miller's daughter of his own, turns his argument into an ironic comment on his own sexual quest. Similarly, in an allusion to The Tempest<sup>37</sup> which follows soon after—"And in my dreams by Miranda, her Ferdinand, often I wandered" (II, 52)—Philip, in attempting to criticize the artificialities of polite society, turns the ironic comment on himself.

Philip shifts from Tennyson and Shakespeare to Goethe when, in continuing his argument, he visualizes country maidens

with pail upon head, like Dora beloved of Alexis,  
Comely, with well-poised pail over neck arching soft to the  
shoulders,  
Comely, in gracefulest act, one arm uplifted to stay it,  
Home from the river or pump moving stately and calm to the  
laundry; . . .

(II, 99-102)

Clough probably has in mind Alexis' recollections of Dora before Alexis sets sail to find riches and adventure in other lands:

Eilig warst du und frisch, zu Markte die Früchte zu tragen,  
Und vom Brunnen, wie kühn! wiegte dein Haupt das Gefäß.  
Da erschien dein Hals, erschien dein Nacken vor allen,

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<sup>37</sup>There is another allusion to The Tempest in Clough's mock invocation to the Muse who, in encompassing the earth, belts "like Ariel the sphere with the star-like trail of thy travel." (IV, 5)

Und vor allen erschien deiner Bewegungen Mass.<sup>38</sup>

Clough also seems to have "Alexis and Dora" in mind when, later, in his courtship of Elspie, Philip weeps several times (VII, 33-35). Alexis, too, weeps in his new-found love for Dora:

da floss

Häufig die Träne vom Aug mir herab, du weintest, ich weinte,  
Und vor Jammer und Glück schien uns die Welt zu vergehn.<sup>39</sup>

Clough, in mocking Philip's concepts of idyllic love, might also in Philip's allusions to "The Miller's Daughter," The Tempest, and "Alexis and Dora" be satirizing, in subtle fashion,

<sup>38</sup>"You were so nimble and lively as you carried the fruit to market, and how boldly you balanced the pitcher on your head as you came from the well! I could tell your neck then, in front or behind, from everyone else's, and the symmetry of your movements stood out among all the others." David Luke, trans. Selected Verse, by Goethe ("The Penguin Poets"; Baltimore, 1964), p. 133. Clough might easily have read "Alexis and Dora" in an English translation, a volume entitled English Hexameter Translations from Schiller, Goethe, Homer having been published in 1847 (London). In his version of "Alexis and Dora," the anonymous translator handles the quoted lines above as follows:

Early thou hastenedst ever to carry thy fruit to the market.  
O how nobly thy head bore up the pitcher on high,  
When from the fountain thou camest! how stately thy throat  
and thy neck rose!

Every motion thou madest, harmony guided them all.  
Pp. 219-20. Matthew Arnold had used this work in quoting Hawtrey's translation of the Iliad, a translation he admired. "On Translating Homer," Works (London, 1903), V, 230.

<sup>39</sup>"Then tear upon tear poured down from my eyes, you wept, and I wept, and in our grief and happiness the whole world seemed to dissolve around us." Luke, p. 136.

the idyllic romance. In the case of "Alexis and Dora," however, Goethe, at the end of the poem, turns his hero's newly found happiness into abject misery as Alexis imagines Dora unfaithful to him:

Ja, ein Mädchen ist sie! und die sich geschwinde dem einen  
Gibt, sie kehret sich auch schnell zu dem andern herum.<sup>40</sup>

In a letter to Schiller, who had misgivings about Alexis' sudden fit of jealousy, Goethe defended the ending of his poem by an appeal to nature: "Every unexpected and unmerited success in love is followed at the heels by the fear of losing it."<sup>41</sup> This is a realistic attitude which Philip, of course, would be unable to comprehend. It is an attitude, however, which Clough understands very well as, for example, he depicts Katie dancing with Airlie while Philip, in the mountains, worries about how close he came to deflowering her. Clough's own realistic attitude towards love is more in keeping with Goethe's ending than are Philip's Tennysonian observations about country maidens. There is, too, in Hobbes's final lewd reference to "Origen's head" (IX, 187) an oblique suggestion of the indecencies in

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<sup>40</sup>"Why, yes, she is a girl! and if she can give herself quickly to one man, she can also turn away quickly to another!" Ibid., p. 138.

<sup>41</sup>Quoted in English Hexameter Translations, p. 228.

Goethe's Venezianische Epigramme.<sup>42</sup>

Adam, in attempting to refute Philip's notion of the beautiful, turns to Aristotle:

Yes, we must seek what is good, it always and it only;  
Not indeed absolute good, good for us, as is said in the  
Ethics,  
That which is good for ourselves, our proper selves, our  
best selves.

(II, 165-67)

But this is an intellectual argument of which most of the undergraduates are weary. Hope takes up Arthur's "argument" that tomorrow they start traveling. Hope delights in the notion that they can bury their "Thookydid," their Liddell-and-Scott, and the rest of their "dreary classics." Let them

Sleep and for aught that I care, 'the sleep that knows no  
waking,'<sup>43</sup>

Aeschylus, Sophocles, Homer, Herodotus, Pindar, and Plato.  
(II, 226-27)

<sup>42</sup>See Luke, "Introduction," Selected Verse, xxviii, and the selections from Venezianische Epigramme, pp. 113-28.

<sup>43</sup>Hope's misquotation of Scott's "The Lady of the Lake" is more obvious than Philip's earlier misquotation of Tennyson's "The Miller's Daughter." Philip is also careless of his quotations from the Bible. Above, pp. 110-11. The lines from "The Lady of the Lake" read:

Soldier, rest! thy warfare o'er,  
Sleep the sleep that knows not breaking:  
Dream of battled fields no more,  
Days of danger, nights of waking.

Canto I, stanza 31, "Song." Poetical Works (London, 1893), p. 140. At the end of Canto VIII, David also misquotes a famous poet, this time Robert Burns: "Rank is the guinea stamp, but the man's a man for a' that." The Burns poem, "Is There for Honest Poverty," reads:



Philip, too, takes up the anti-intellectual cry of Hope:

Good are the Ethics, I wis; good absolute, not for me,  
 though;  
 Good, too, Logic, of course; in itself, but not in fine  
 weather.

(II, 248-49)

But Philip's high spirits at the thought of leaving his "dreary classics" will be short-lived. His new "study"—"the question of sex" (II, 271)—will create complications that will make translations of "Thookydid" appear quite simple.

Clough, in his "Lecture on Wordsworth,"<sup>44</sup> praises Wordsworth for "giving a perfect expression to his meaning in making his verse permanently true to his genius and his moral frame,"<sup>45</sup> but Clough also criticizes Wordsworth's poetry for what he calls "a spirit of withdrawal and seclusion from, and even evasion of the actual world."<sup>46</sup> There is in Wordsworth's "high

The rank is but the guinea's stamp,  
 The man's the gowd for a' that.

Poems and Songs, ed. James Barke (London, 1955), p. 642.

It is possible in all these misquotations that Clough is merely attempting to fit the original lines to his own hexameter lines. However, there is also the strong possibility that in his generally ironic approach towards both Philip and Hope, Clough intends their misquotations as further commentary on their own shallow characters. In the case of David, the intent is not quite so clear.

<sup>44</sup>This is one of a series of lectures on English literature which Clough delivered at University College, London, in 1851-1852. Prose, p. 334.

<sup>45</sup>Ibid., p. 117.

<sup>46</sup>Ibid., p. 119.

morality," he continues, "a false or arbitrary Positiveness."<sup>47</sup>

In turn, this leads to the "triviality in many places of his imagery, and the mawkishness, as people say, of his sentiment."<sup>48</sup>

I cannot myself heartily sympathize with the odes to Smaller Celandine or repeated poems to the Daisy. . . . These phenomena of external nature which in the old and great poets came forward simply as analogies and similitudes of what is truly great, namely, human nature, and as expressions of curious wonderful relations; are in Wordsworth themselves the truly great, all-important and pre-eminently wonderful things of the Universe. Blue sky and white clouds, larks and linnets, daisies and celandines, these it appears are

the proper subject of mankind, not as we used to think, the wrath of Achilles, the guilt and remorse of Macbeth, the love and despair of Othello. The exclusive student of Wordsworth goes away I fear with the strange persuasion that it is his business to walk about this world of life and action and, avoiding life and action, have his gentle thoughts excited by flowers and running waters and shadows on mountain sides— . . .

This I conceive is a grievous inherent error in Wordsworth—The Poet of Nature he may perhaps be: but this sort of writing does justice to the proper worth and dignity neither of Man nor Nature.

What is meant when People complain of him as mawkish is a different matter. It is I believe that instead of looking directly at an object and considering it as a thing in itself, and allowing it to operate upon him as a fact in itself,—he takes the sentiment produced by it in his own mind as the thing; as the important and really real fact.—The Real things cease to be real; the world no longer exists; all that exists is the feeling somehow generated in the poet's sensibility. This sentimentalizing over

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<sup>47</sup>Ibid., p. 120. This particular criticism of Wordsworth's "high morality" can easily be transferred to The Bothie as its main idea.

<sup>48</sup>Ibid.

sentiment; this sensibility about sensibility has been carried I grant by the Wordsworthians to far more than Wordsworthian excess. But he has something of it surely.<sup>49</sup>

This passage indicates, aside from Clough's own acute insights into the poetry of Wordsworth, what Clough himself thinks is the proper function of imagery in a poem. He sees imagery as the descriptive element in a poem which has a reality of its own, which is "a fact in itself," but he also sees imagery in its metaphorical sense, in taking the "phenomena of external nature" and relating them by means of "analogies and similitudes" to the action and meaning of a poem. The imagery of The Bothie, particularly its nature imagery, clearly exemplifies Clough's two-fold view. To a great extent, it is visual imagery, part of the "factual" content of the poem, but at times, and these are often the crucial moments of the poem, the imagery becomes an important commentary on the "human" action and meaning of the poem.

For example, Clough indicates the time progression of his story through the natural description of a day or season. Canto II begins, "Morn, in yellow and white, came broadening out from the mountains." After their swim, Philip and Arthur come home "by an aurora soft-pouring a still sheeny tide to the zenith" (II, 13). Hope gives vent to his delight at the

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<sup>49</sup>Ibid., pp. 120-21.

prospect of traveling with the words, "Lo, the weather is golden" (II, 216), which provides a simple but vivid contrast to the study of "dismal classics." Cantos III and IV pick up the refrain of "golden": "So in the golden morning they parted and went to the westward" (III, 1); "so in the golden weather they waited" (IV, 1).<sup>50</sup> By Canto V, the "golden weather" of summer has given way to autumnal chill:

What if autumnal shower came frequent and chill from the  
westward,  
What if on browner sward with yellow leaves besprinkled  
Gemming the crispy blade, the delicate gossamer gemming,  
Frequent and thick lay at morning the chilly beads of hoar-  
frost, . . .

(V, 9-12)

Still the undergraduates went swimming while they waited for Philip to return. In Canto VI, the season is made more specific:

Bright October was come, the misty-bright October,  
Bright October was come to burn and glen and cottage; . . .  
(VI, 1-2)

It is also "in the gorgeous bright October / When the brackens are changed, and heather blooms are faded" (VIII, 44-45; IX, 130-31), that Elspie promises to marry Philip and then, one year later, against the same background, does marry him.

Although the "factual" progress of the story may be seen in these images, Clough also utilizes them as "analogies and

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<sup>50</sup>Katie is described at one point as "golden-haired" (IV, 98).

similitudes" in his ironic portrayal of action and characters. The scene of the proposal, for example, with its emphasis on the dying year, has already been discussed in this respect.<sup>51</sup> Of equal importance as "analogies and similitudes" would be the imagistic contrast between the swimming bason where "you are shut in, left alone with yourself and perfection of water" (III, 44) and the bothie, which "is no sweet seclusion" with "the road underneath, and in sight of coaches and steamers" (VI, 13). The contrast suggests an ironic comment on Philip's quest, a quest that only leads him to further "roads," further dilemmas. Similarly, Clough's amusing list of places that his "wandering hero" visits in running away from Katie provides an ironic "analogy and similitude" to Philip's quest:

Here, in Badenoch, here, in Lochaber anon, in Lochiel, in  
Knoydart, Moydart, Morrer, Ardgower, and Ardnamurchan.  
(IV, 15-16, 23-24)

Or earlier, while traveling with his companions, Philip had been

to Ilona, to Staffa, to Skye, to Culloden,  
Seen Loch Awe, Loch Tay, Loch Fyne, Loch Ness, Loch Arkaig,  
Been up Ben-nevis, Ben-more, Ben-cruachen, Ben-muick-dhui.  
(III, 116-18)

The factual listing of places suggests in its constant movement an analogy to Philip's disjointed state of mind from which he never escapes, even in the movement to the bothie itself.

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<sup>51</sup>Above, pp. 64-65.

The central image of the entire poem, in both the "factual" and analogical sense, is that of water.<sup>52</sup> In the first five cantos, the "granite bason" into which descends the "amber torrent" is the center of the pleasurable activity of the vacationing scholars. Although Clough introduces us to Hope, Lindsay, and Adam in terms of what they wear for the clansmen's dinner, Philip, Hobbes, and Arthur are introduced as "down at the matutine bathing" (I, 32). The dinner is an artificial affair where dress is important; the "granite bason" represents the joy and pleasure of the outdoors as well as freedom from the strictures of study. Canto II begins with Arthur and Philip again at the matutine while the others are still making their way home from the dance.

The importance of the bason established in Cantos I and II, Clough, in Canto III, describes in factual detail both the surrounding countryside and the bason itself. The stream which

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<sup>52</sup>Lady Chorley discusses Clough's use of water imagery in the concluding chapter of her book, but primarily in terms of its biographical importance. In discussing some of Clough's early poems, she concludes: "Without a reasonable doubt, Clough was unconsciously using his dream-like water imagery and his darkness imagery to express this yearning for a return to the warmth and security of the womb." Arthur Hugh Clough: The Uncommitted Mind (Oxford, 1962), p. 346. As for The Bothie, she finds that although it "is rich with water imagery and description, this particular dream-like water-symbolism, and also the darkness symbolism, are conspicuously absent." Ibid., p. 347. But then, as noted earlier, Lady Chorley finds The Bothie a work of "exhilaration."

eventually forms the bason springs "far off from a loch unexplored in the folds of great mountains" (III, 21). After falling for six miles through forests, it is "met and blocked by a huge interposing mass of granite" (III, 27). But the stream is persistent, and "raging up, and raging onward, / Forces its flood through a passage so narrow a lady would step it" (III, 28-29). Some twenty-five feet lower,

the boiling, pent-up water  
 Frees itself by a final descent, attaining a bason,  
 Ten feet wide and eighteen long, with whiteness and fury  
 Occupied partly, but mostly pellucid, pure, a mirror;  
 Beautiful there for the colour derived from green rocks  
 under;  
 Beautiful, most of all, where beads of foam uprising  
 Mingle their clouds of white with the delicate hue of the  
 stillness.

(III, 34-40)

Although the imagery is primarily visual and "factual," Clough suggests a "human" relationship to Philip's emotional condition. The bason is "shut in," isolated, much the way Philip finds himself as he begins his pursuit of experience. The stream wanders many miles before it meets the granite obstacle that by "rage" and by "force" it must pierce. Although the bason itself is beautiful, it is also partly occupied by "whiteness and fury" (III, 36). Philip's anger with the injustices of the world, as evidenced by his Chartism and his ironic speech to the clansmen, is here in the bason. Here, too, is his search for identity, his desire to "mingle" as the

"beads of foam uprising / Mingle their clouds of white with the delicate hue of the stillness" (III, 39-40). Most important, perhaps, is the image of "the boiling, pent-up water" (III, 34) which finally "frees itself" (III, 35) and creates the bason. Philip's pursuit, too, is an attempt to free himself from the artificialities of the aristocratic life and the pedantry of study, but he is not to be as successful as the bason. What Philip never realizes is that the "fury" always exists "im-mingled" with the "pellucid, pure" water, just as the spiritual in marriage must be combined with the "vulgar and earthy."

In Lindsay's narration of his shared adventures with Arthur, Hope, and Philip, he describes, in related imagistic terms to the matutine, another bathing spot:

How under Linn of Dee, where over rocks, between rocks,  
 Freed from prison the river comes, pouring, rolling, rushing,  
 Then at a sudden descent goes sliding, gliding, unbroken,  
 Falling, sliding, gliding, in narrow space collected,  
 Save for a ripple at last, a sheeted descent unbroken,  
 How to the element offering their bodies, downshooting the  
 fall, they  
 Mingled themselves with the flood and the force of im-  
 perious water.

(III, 158-64)

Again, water is seen as freeing itself until it collects in a bason, a "narrow space." The "final descent" of the matutine becomes in this instance "a sheeted descent unbroken." The whiteness of the matutine with its beads of foam mingling "with



the delicate hue of the stillness" is here echoed by the mingling of the bathers "with the flood and the force of imperious water." And in both instances there is the joy of bathing, the "perfection of water." Similarly, the students, still swimming in autumn back at the bason, have "immingled" with the water, "part of it as are the kine in the field lying there by the birches" (V, 29).

In these three instances, water represents a spontaneous freedom and joy and beauty which is missing from Philip's contrived attempts to identify himself with Chartism and Puginism. These water images are in direct contrast to the landbound feudal system—and even the sports activities—of the Scottish aristocrats. Too, they are in direct contrast to the moral and intellectual strictures which Adam would impose on his water-loving charges. Philip, in his quest for experience, however, will never be able to duplicate the freedom and joy which has been represented by the "granite bason."

Philip's important encounters with women are enacted against the background of water. Lindsay reports

How, at the floating-bridge of Laggan, one morning at sunrise,  
Came, in default of the ferryman, out of her bed a brave  
lassie; . . .

(III, 172-73)

This is the girl whom Philip first kisses. Later, because of

"thunder and rain" (III, 191), the traveling undergraduates are detained at the farm at Rannoch, where Philip first meets Katie. In the mountains, Philip expresses his guilt feelings towards Katie through water imagery:

Is it possible, rather, that these great floods of feeling  
 Setting-in daily from me towards her should, impotent  
 wholly,  
 Bring neither sound nor motion to that sweet shore they  
 heave to?

(IV, 51-53)

Philip exchanges glances with Elspie at Rannoch just as "rain was beginning" (IV, 128), and Elspie and Philip, after their reunion at the bothie, walk together "by the shore of the salt sea water" (VI, 29).

In the same way that the bason was the central descriptive image of the first five cantos, so in the final cantos water becomes the central imagistic figure through which both Philip and Elspie express their feelings. The bason was a fact in itself and, as such, represented the larger human experiences of joy and freedom. Now, however, water becomes a means, a poetic device, through which Philip and Elspie express their love. Philip, in Clough's shift to water as a distinctly metaphorical device, is now a part of a more artificial life in spite of the fact that he is marrying a country maiden.

In describing her feelings of shock and terror at Philip's sudden declaration of love, Elspie relates a dream to Philip in

which she visualizes him as too forceful,

just like the sea there,  
Which will come, through the straits and all between the  
mountains,  
Forcing its great strong tide into every nook and inlet.  
(VII, 120-22)

She sees herself as a "poor slender burnie" (VII, 134) which has been driven backward by the "great salt sea" (VII, 136). Even more she fears that soon after, the sea will retreat, "leaving weeds on the shore, and wrack and uncleanness" (VII, 126). And when the "poor burn" attempts once more to run peacefully, it finds itself "brackish and tainted and all its banks in disorder" (VII, 128). Elspie fears, too, the change which marriage to Philip will involve:

I was confined and squeezed in the coils of the great salt  
tide, that  
Would mix-in itself with me and change me; I felt myself  
changing;  
And I struggled, and screamed, I believe, in my dream. It  
was dreadful.  
(VII, 131-33)

This is no longer the water with which the undergraduates had earlier "immingled"; Elspie has shifted to the harsher "mix-in." Nor is the water "pellucid, pure"; rather it is now "brackish and tainted." The idyllic nature of the "granite bason" has now changed to something unclean, as Elspie also feels herself changing.

A short while later, however, Elspie becomes bolder as a

result of Philip's remark that he had better depart on the following day. As she feels her own force returning, she compares Philip once more to the "vehement ocean," but now as

withdrawn, receding here and passive,  
Felt she in myriad spring, her sources, far in the moun-  
tains,  
Stirring, collecting, rising, upheaving, forth-outflowing,  
Taking and joining, right welcome, that delicate rill in  
the valley.  
Filling it, making it strong, and still descending, seeking,  
With a blind forefeeling descending ever, and seeking,  
With a delicious forefeeling, the great still sea before it;  
There deep into it, far, to carry, and lose in its bosom,  
Waters that still from their sources exhaustless are fain  
to be added.

(VII, 157-65)

In the same way that the waters of the hidden stream had forced their way into the basen where the students swam, so Elspie feels her sources joining, first, the "delicate rill in the valley" (VII, 159) and, second, seeking "the great still sea" (VII, 163) which earlier she had feared. Also, in the same way that the bathers had "immingled" their bodies with the water of the basen, so Elspie now wishes to join "the great still sea" and become lost "in its bosom" (VII, 164).

But even after she has pledged her troth, Elspie still fears Philip's superior strength as though it were "a wide and rushing river" (VIII, 100). She still feels the resolve to "bound as across it. / But after all, you know, it may be a dangerous river" (VIII, 102-03). Philip offers to carry her

across the river, and "the waters themselves will support us" (VIII, 108). The sharing of the water image is short-lived, however, as Philip becomes annoyed with Elspie's declaration that she will read Philip's books. Philip, "weary and sick" of his books, had hoped to find in Elspie the freshness and beauty of "woodland and water" (VIII, 118); and now he is annoyed that Elspie wants to place an artificial "pump" on her "natural running spring" (VIII, 116). It is Philip's turn to see the pure and pellucid water turn brackish, to see that an idealized Rachel also embodies an earthy Leah. But it is only a momentary realization. In the final canto, Philip, although ready to marry Elspie, returns to his sophomore thoughts of wanting to give battle to the world, to find a "great Cause" (IX, 60). Appropriately, Clough uses the final water image to stress Philip's ambivalent feelings. Instead of water as an image of mingling, Philip now uses it as a means of returning to his old Chartist thoughts, the hot radical Philip who was still an immature seeker:

As at return of tide the total weight of ocean,  
 Drawn by moon and sun from Labrador and Greenland,  
 Sets-in amain, in the open space betwixt Mull and Scarba,  
 Heaving, swelling, spreading, the might of the mighty  
 Atlantic;

There into cranny and slit of the rocky, cavernous bottom  
 Settles down, and with dimples huge the smooth sea-surface  
 Eddies, coils, and whirls; by dangerous Corryvreckan:  
 So in my soul of souls through its cells and secret recesses,

Comes back, swelling and spreading, the old democratic fervour.

(IX, 73-81)

The geographical references suggest the wandering Philip in search of adventure, still half in love with danger, unlike Elspie, who wants to become lost in the bosom of the "great, still sea" (VII, 163), who prefers "mingling," in spite of her fears, to "heaving, swelling, spreading" (IX, 76). Evidently, even the coming sea voyage to New Zealand won't help satisfy Philip's craving for danger.

Thus, the water imagery, used partly as "a fact in itself" and partly "as analogies and similitudes of what is truly great, namely, human nature," comes, too, to merge itself in the ironic spirit of the poem. In fact, throughout the poem, although in less crucial passages than those discussed above, Clough also uses water imagery in directly ironic fashion. In describing Sir Hector's address to the clansmen, for example, Clough, in mock-heroic tone, calls on the muses to aid him "tell how, as sudden torrent in time of speat in the mountain / Hurries six ways at once, and takes at last to the roughest" (I, 90-91). Describing Hobbes prior to his first ironic attack on Philip, Clough calls him

Mute and exuberant by turns, a fountain at intervals playing,  
Mute and abstracted, or strong and abundant as rain in the tropics; . . .

(II, 126-27)

Lindsay, dancing at Rannoch, is

brimful of music,

Like a cork tossed by the eddies that foam under furious  
 lasher,  
 Like to skiff lifted, uplifted, in lock, by the swift-  
 swelling sluices, . . .

(IV, 84-86)

And Clough himself, in introducing the reader to love scenes between Elspie and Philip, mockingly describes his new position as no longer that of "a cowardly bather, / Clinging to bough and to rock, and sidling along by the edges." (VI, 97-98)

W. Stacy Johnson, in an article on "Parallel Imagery in Arnold and Clough," concludes that to both, the sea "is the great symbol for Life; the 'sea of life' is associated with human and natural vitality, . . . with physical continuity and change, with religious faith, and human spontaneity."<sup>53</sup> Mr. Johnson has reference to several of Clough's lyrics, but his generalization has little validity in terms of The Bothie. If one substitutes the "granite bason" for the "sea of life," it is true that in both instances the water "is associated with human and natural vitality," but in emphasizing the seclusion of the bason, Clough is denying "physical continuity and change." Rather, he sees the bason as the source of "immiingling," a final resting place into which other streams flow. It

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<sup>53</sup>English Studies, XXXVII (February, 1956), 5.

leads nowhere. It is essentially a source of pleasure in itself and Philip, in leaving it, in going by land in quest of experience, gives up the opportunity to "imingle" with its pleasures. In the scenes with Elspie, water becomes an artificial device by which to express vitality. Also, at least for Elspie, water can become either brackish or a frightening aspect of mingling, a deterrent to "human spontaneity." She fears it as a destructive force, an overwhelming force. Thus, the water imagery in The Bothie can hardly be viewed as "the great symbol for Life." It has varied uses and shifts with the ironic patterning of the poem.<sup>54</sup>

Although the dominant nature image in the poem is that of water, Clough often makes use of other nature images as well. The consistent use of these images, as in the case of water, helps unify his long narrative. Thus, in all of Philip's relationships with women, Clough introduces the images of flowers and trees.

Philip, sick of "the dreary botanical titles / Of . . . exotic plants"(II, 20-21), the Floras and Lady Augustas of the

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<sup>54</sup>Michael Timko's generalization about Clough's water imagery is more to the point of The Bothie: "Arnold would stress the permanence of the sea; Clough would impress upon the readers its constant restlessness." "The Lyrics of Arthur Hugh Clough: Their Background and Form" (unpublished Ph. D. dissertation, Dept. of English, University of Wisconsin, 1956), p. 291.



world, exuberantly exclaims:

Roses, violets, lillies for me! the out-of-door beauties;  
Meadow and woodland sweets, forget-me-nots and heartsease!  
(II, 22-23)

He continues his defense of the simple country maiden with further flower imagery:

Better a daisy in earth than a dahlia cut and gathered,  
Better a cowslip with root than a prize carnation without  
it.  
(II, 66-67)

In answering Philip's argument of the superiority of the natural to the artificial, Adam, who usually uses more abstract language, echoes Philip's image: "There is a glory of daisies, a glory again of carnations" (II, 186).

In his concern for Katie, Philip sees her imagistically as a tree which he has left bare. He takes comfort, for a moment, in the image that his force, through some magical power after death,

shall sustain her,  
Till, the brief winter o'er-past, her own true sap in the  
springtide  
Rise, and the tree I have bared be verdurous e'en as afore-  
time: . . .  
(IV, 69-71)

Later, when he can no longer sustain his fantasy, he returns again to the tree image, but still, however, restraining his self-indulgent tone of pity:

Oh, who saws through the trunk, though he leaves the tree  
up in the forest,

When the next wind casts it down,—is his not the hand that  
smote it?

(IV, 172-73)

But as quickly as Philip is willing to shift his attentions to Lady Maria, so is he willing to shift his image of growth in nature. It would be well, he says, that the leaves of all flowers "should be naked of leaf and of tendril" (V, 45)

for ninety-and-nine long summers,  
So in the hundredth, at last, were bloom for one day at the  
summit,  
So but that fleeting flower were lovely as Lady Maria.  
(V, 47-49)

Philip's flower image later gives way to the less hyperbolic tree image that Elspie herself provides. After she has given Philip her troth, Elspie tries to dispel the fear that Philip is like "the one big tree" which "might spread its root and branches" (VIII, 87) and as a consequence destroy all the lesser trees which surround it. Rather, she now visualizes both herself and Philip as "a leaf on the one great tree" (VIII, 90) which "must have for itself the whole world for its root and branches" (VIII, 93). Now that she belongs to the tree, she "shall not decay in the shadow" (VIII, 94), but shall "feel the life-juices of all the world and the ages / Coming to me as to you" (VIII, 95-96). Here Elspie, imagistically, indicates her desire for equality with Philip, a desire which he does not entirely appreciate. This is quite a contrast to his

own earlier desire to be the force that will restore Katie's "own true sap" (IV, 70), where he could see himself as the controlling force. But now he is committed to Elspie and her notions of equality, and this is not quite what he had anticipated in his quest for experience.

An important conflict that exists throughout the poem, and which gives the plot much of its impetus, is that of the simple country life, as exemplified by the bothie itself, and the more artificial, sophisticated life exemplified by the city and its many counterparts among the aristocracy. There are two lengthy images of the city used by Philip to characterize, first, his feelings towards Katie, and, secondly, his feelings towards Elspie. While in the lonely mountains, Philip has dreams during which he is "pacing the streets of the dissolute city" (IV, 155). The city in this image is ugly, associated with prostitutes "in the glare of the public gaslights" (IV, 159). In the later image, however, when Philip attempts to explain the revivifying effect of Elspie's love, he portrays the city at morning when the early light shames away "the misusers of night, shaming out the gas lamps" (IX, 84). Now there are "sights only peaceful and pure" (IX, 90), labourers with "the lingering sweetness of slumber" (IX, 91) about them, school-boys and school-girls "tripping" to school. The entire picture

has become idealized because of Elspie's love;

the whole great wicked artificial civilised fabric—  
 All its unfinished houses, lots for sale, and railway  
 outworks—  
 Seems reaccepted, resumed to Primal Nature and Beau-  
 ty:— . . .

(IX, 105-07)

Both images, of course, are extreme in their portrayal of city life and serve to reinforce the essential confusion about the realities of life that Clough wishes to stress in the character of Philip. What Philip fears in his image of Katie in the dissolute city is his own sexual interest in her. His fantasy is that he has made her helpless and now there is nothing left for her except prostitution. Thus, the dream is something of a wish-fulfillment for Philip, but without the danger of having been her actual seducer. On the other hand, his image of the city as being "resumed to Primal Nature and Beauty" is just as unrealistic as the earlier one. In associating the purity of the city with Elspie's love, Philip forgets that she is interested in bettering herself intellectually and that she is self-conscious about her "ignorant Highlands." Thus, Philip's view of the city is never a consistent one; in fact, his confusion in this particular matter allows Clough another means of ironic portrayal.

Another means of unifying much of the action and point of view of the poem can be traced in the opposition of certain

artificial-natural groups of images, particularly in the areas of dress and dance. Thus, the poem opens not only with sports activities, but a "show of dress" (I, 6) to determine, among the clansmen, the most perfect costume. David, however, is introduced as clad in "trouser and cap and jacket of homespun blue, hand-woven" (I, 176), the antithesis of the aristocratic clansmen. Philip helps make the point about the artificiality of aristocratic women by his use of "the Milliner's trade" (II, 27) as the representation of false beauty. He continues the image by exhorting aristocratic women to abandon "satin for worsted . . . gros-de-naples for plain linsey-woolsey" (II, 90). And to answer Adam's argument that man should be content in his station, Philip turns to the image of little rich boys "standing in velvet frock by mama's brocaded flounces" (II, 205) as his representation of the idle aristocracy who "eat, drink, and never mind others" (II, 207). Philip continues inveighing against the artificiality of women to the very last canto, even though he has now, presumably, made a happy choice of wife. He continues the doll image of Canto II—"So, feel women, not dolls" (II, 92)—into Canto IX:

Ye unhappy statuettes, and miserable trinkets,  
 Poor alabaster chimney-piece ornaments under glass cases.  
(IX, 27-28)

But the words have a hollow ring. Philip the Chartist, the

radical, must now prepare for marriage and a trip to New Zealand, a dubious end to his quest.

Philip is never characterized by his dress, but the five pupils remaining with Adam while Philip is gone are all described in Canto V as "in the joy of their life and glory of shooting-jackets" (V, 7, 36, 126). This is the echoing image we receive of the group while Philip continues his dubious quest for experience in the Highlands. They, more wisely than Philip, at least for a short while longer continue enjoying the pleasures of the great out-of-doors.

While Philip walks furiously in the mountains and Adam, alone in the Cottage, reads Philip's self-deprecatory letters, the other five scholars enjoy themselves at a dance given at Rannoch. Even Hobbes, "briefest-kilted of heroes" (IV, 89), is there, and although he is "skill-less of reel" (IV, 91), he takes great delight in the dance. The introverted Airlie, too, has come, and "O marvel of marvels" (IV, 96), his partner is Katie. Clough juxtaposes on the activities of the dance the mocking question to Philip, Might he not, instead of wandering "o'er mountain and moorland" (IV, 104) and sleeping "in shieling or bothie" (IV, 104), might he not "in the joy of the reel be wooing and winning his Katie" (IV, 108)? And in the image of "the joy of the reel," Clough again provides the reader with

a means of integrating his story in imagistic terms.

It was at a dance at Rannoch where Philip, dancing with Katie till daylight, had finally "broken through shyness" (IV, 119). At an earlier dance, according to Lindsay, Philip had also danced with Katie till daylight (III, 201-03). In contrast to "the joy of the reel" is Philip's remembrance of the "dismal quadrilles" (II, 36) in the dancing school he attended while still a young boy. It is the artificial aspect of both the dancing and the "giggling, and toying, and coying" (II, 53), that he found offensive at these parties, but it is the natural aspect of the country dances which Philip, at least at first, finds joyful. There is a dance, too, after the banquet given by Sir Hector, but Philip, along with Arthur, was found at the matutine "long ere music and reel were hushed in the barn of the dancers" (II, 2). The natural freedom of the bason is more attractive than even "the joy of the reel." Philip, after his total reversal of feelings towards country girls, turns up at Balloch, again dancing, but this time with his new love, Lady Maria.

The "joy of the reel," however, is not confined to Katie and Lady Maria. It was at the dance in the Highlands, while her father invited him to the bothie, that Elspie first saw Philip. And again, before the fateful glances they had

exchanged, she had seen him "at a dance in Rannoch" (VII, 4). Although Philip has forgotten, Elspie reminds him that she had danced with him too at Rannoch (VI, 59). Significantly, there is no dancing at Philip and Elspie's wedding, but then there is the trip to New Zealand to consider and subduing "the earth and his spirit" (IX, 196). The "joy of the reel" is, like the joy of swimming in the secluded matutine, only an echo at the end of the poem.

It is appropriate to a poem in which the hero finds himself in search of experience, and which takes him over a wide range of wandering, that travel imagery should be introduced. In writing Adam that he had danced with Elspie twice at Rannoch but had not remembered her, Philip compares himself to

one that sleeps on the railway; one, who dreaming  
Hears thro' his dream the name of his home shouted out;  
hears and hears not,— . . .

(VI, 60-61)

The extended image continues with "claim and reality" (VI, 64) opposed to the continuation of the "dream and fancy" (VI, 65). But Philip's conflict has no resolution as "swiftly, remorseless, the car presses on, he knows not whither" (VI, 66). This is Philip writing to Adam after he has arrived at the bothie, still not knowing where the train might bring him. This letter has been preceded by two others which also deal with travel, both as "analogy" and as "fact." Philip tells Adam that he was



"travelling homewards, by one of these wretched coaches" (VI, 38), when the accident occurred which brought him to the bothie. In his next letter he turns the idea of travel into a "similitude":

Who would have guessed I should find my haven and end of my  
travel,  
Here, by accident too, in the bothie we laughed about so?  
(VI, 47-48)

Travel, as a "fact," occupies a good portion of the poem and, in Philip's case, at any rate, remains closely allied to the ironic intent of the poem. Philip wants to think that it was "angels conspiring" (VI, 50) who brought him

home, to herself; the needle  
Which in the shaken compass flew hither and thither, at  
last, long  
Quivering, poises to north.  
(VI, 51-53)

But again this is Philip's inability to assess the reality of the situation, a "fact" of both the structure of the poem and its imagery. Whether in images of water, trees, dress, dance, or travel, Clough always reminds the reader of Philip's highly ambivalent nature and his inability to resolve the problems confronting him. Whether his travels take him to the bothie, to Oxford, "to Ilona, to Staffa, to Skye, to Culloden" (III, 116), to wanderings in the mountains, or finally to New Zealand, Philip still will never find a "home," not even the right direction on a compass.

There still remains one more significant use of imagery in The Bothie and that is the imagery centering around battles. It is significant for two reasons: first, as with the other images in the poem, battle images are used as an integral part of its ironic intent; second, and less significant, the final battle image has been the center of some discussion as the possible source of Matthew Arnold's final lines in "Dover Beach." The significance of this second point rests in the light that it throws on Clough criticism in general, how so often in recent years it has been an adjunct of Arnold criticism.

Philip, in his speech to the clansmen, compares the "mingling"<sup>55</sup> of the Oxford undergraduates with the Scotch clansmen to a tourney or a "regular battle / Where the life and the strength came out in the tug and tussle" (I, 145-46). He continues the image by comparing their closeness to that of the "twining limbs of the wrestlers" (I, 148) who compete at the end of a day's fighting. He also compares their closeness to the type of individual fighting once practiced "at the old Flodden-field--or Bannockburn--or Culloden" (I, 151). Philip, of course, is being ironic towards the Scots landowners, but

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<sup>55</sup>The irony is deepened in the use of this word when later we read that in the granite bason "beads of foam uprising / Mingle their clouds of white with the delicate hue of the stillness" (III, 39-40). In more human terms, the undergraduates are "immingled" with the waters of the bason (V, 28).

when, in Canto II, he uses battle imagery as part of his argument extolling the virtues of simple country maidens, the irony rebounds on him. The battle imagery is now in terms of a medieval knight in whom "the blood of true gallantry kindles" (II, 74), who, at the sight of a delicate woman, has "the old knightly religion, the chivalry semi-quixotic" (II, 75) restored. But the only "battles" Philip has fought so far are verbal ones with Adam and Lindsay. Even the battle he wages within himself in the mountains is without conviction, a mock battle accompanied by Clough's mock-heroic style. And even Elspie's glance, which Philip describes as "the arrow within me" (IV, 147), has not pierced very deeply. The easy transition to Lady Maria is also accompanied by battle imagery. Philip can see no better cause for "the poor and the weary" (V, 51) than to "perish in labour" for Lady Maria, "who is worth the destruction of empires" (V, 53). It is only for "an impalpable odour of honour" (V, 54) that armies bleed and "cities burn" (V, 55) when they might have the nobler cause of dying for Lady Maria.

What! would ourselves for the cause of an hour encounter  
the battle,  
Slay and be slain; lie rotting in hospital, hulk, and  
prison;  
Die as a dog dies; die mistaken perhaps, and be dishonoured.  
(V, 57-59)

It is in the ironic context of these earlier battle

images that we must see the final extended battle image in *Can-*to IX which several critics have discussed as an influence on "Dover Beach." Actually, it is Adam who introduces the image of armies "in array, and the battle beginning" (IX, 41) in order to argue his point that we must trust in Providence "and abide and work in our stations" (IX, 45). It is in Philip's response that the worked-over image occurs:

If there is battle, 'tis battle by night; I stand in the  
darkness,  
Here in the melee of men, Ionian and Dorian on both sides,  
Signal and password known; which is friend and which is  
foeman?

(IX, 51-53)

These lines, it has been pointed out, suggest the final lines of "Dover Beach":

And we are here as on a darkling plain,  
Swept with confused alarms of struggle and flight,  
Where ignorant armies clash by night.<sup>56</sup>

In discussing "Dover Beach," Tinker and Lowry suggest that "the passage about the 'night-battle' was familiar coin among Rugbeians,"<sup>57</sup> since it derives from Thucydides, one of Dr. Thomas Arnold's favorite authors. Thucydides was studied in the fifth and sixth forms at Rugby. Also, Dr. Arnold had edited Thucydides and his footnotes include translations of

<sup>56</sup>Poetical Works, p. 212.

<sup>57</sup>The Poetry of Matthew Arnold (London, 1940), p. 176.

many passages. Tinker and Lowry suggest that the most important sentence for Matthew Arnold would have been the following one: "They saw one another as men naturally would by moonlight; that is, to see before them the form of the object, but to mistrust their knowing who was friend and who was foe."<sup>58</sup> The same sentence, of course, would have been important to Clough as well. Too, an earlier sentence would have been helpful to both Clough and Arnold: "How could any one have known anything distinctly in a battle fought, as this was, by night?"<sup>59</sup>

It is Paul Turner's thesis that Arnold read and thought about The Bothie—"including the night-battle simile—before writing the last nine lines of Dover Beach. . . . To Arnold, the complacently happy ending of The Bothie must have seemed a betrayal of the reforming spirit; for idyllic happiness was not to be found either in the islands of the blest, or in New Zealand; nor was it tolerable to acquiesce in the condition of mid-Victorian England, relying merely upon a laissez-faire philosophy of muddling through, each man getting along as best he could."<sup>60</sup> Out of context, Philip's speech might be interpreted

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<sup>58</sup> Ibid.

<sup>59</sup> Thucydides, The History of the Peloponnesian War, with Notes, by Thomas Arnold (3d ed.; Oxford, 1847), III, 58, n.

<sup>60</sup> "Dover Beach and The Bothie of Tober-na-Vuolich," English Studies, XXVIII (March, 1947), 177.

in this manner, but if the passage is read as Clough's ironic commentary on Philip's confused position, the whole matter of influence becomes muddled. Clough is hardly saying, as Turner contends, that "love can make [the world] a paradise."<sup>61</sup> Even Philip has enough insight at the end of the passage to see the world as "infinite jumble and mess and dislocation" (IX, 64) and when he says, "Let us get on as we can" (IX, 67), Clough hardly intends the reader to "acquiesce in the condition of mid-Victorian England."

Buckner Trawick, who also acknowledges the "night-battle" scene from Thucydides as a common source, believes, however, that "Dover Beach is nearer in phraseology and in details to the passage from The Bothie than to the passage from the History."<sup>62</sup> Trawick pushes his evidence into the following ocean simile where Philip compares the return of his "old democratic fervour" (IX, 81) to "the total weight of ocean" (IX, 73) returning with the tide. "The important fact is that in a poem well known to Arnold he had juxtaposed two striking figures of speech: one comparing man's religious struggle to a confused battle by night, and the second comparing man's faith (although

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<sup>61</sup>Ibid., p. 178.

<sup>62</sup>"The Sea of Faith and the Battle by Night in Dover Beach," PMLA, LXV (December, 1950), 1282-83.

Clough's figure refers to faith in democracy) to an ocean tide."<sup>63</sup> Thus, Trawick's point is one of influence in phraseology and not necessarily in thought. Once more, however, we have a critic reading Philip's speeches as indicative of Clough's point of view. The return of Philip's "old democratic fervour" is treated ironically by Clough, especially when one remembers how easily Philip "the Chartist," "the radical hot" can shift his democratic point of view. Also, if Trawick had pursued his reading into the next image where the city, which earlier had been an ugly place where innocent young girls like Katie are turned into prostitutes, he would have seen how easily Philip's return to "the old democratic fervour" has now turned the city into a "peaceful and pure" place, an ironic commentary on Philip's earlier "faith in democracy."

The point here is that in the Turner and Trawick articles—as well as in articles by William S. Knickerbocker,<sup>64</sup> David Robertson, Jr.,<sup>65</sup> and W. Stacy Johnson<sup>66</sup>—the "semaphore"

<sup>63</sup>Ibid., p. 1283.

<sup>64</sup>"Semaphore: Arnold and Clough," Sewanee Review, XLI (April-June, 1933), 152-74. This article stresses shared ideas rather than shared images, the emphasis being on Arnold and his poetic development.

<sup>65</sup>"'Dover Beach' and 'Say Not the Struggle Nought Avail-eth,'" PMLA, LXVI (December, 1951), 919-26. Clough is responding in "Say Not" to the last 17 lines of "Dover Beach," "counting the other twenty as purely introductory." P. 921.

<sup>66</sup>"Parallel Imagery," pp. 1-11.

between Clough and Arnold's ideas and imagery is stressed not to enrich a poem by Clough, but to show how it influenced or elicited a response from Arnold. The unfortunate part of this situation, similar to the situation in the nineteenth century when Clough criticism centered around the reasons for his failure as a poet, is that it detracts from an interest in Clough's particular works as worthy of discussion in and of themselves. Even more unfortunate is that it often leads to misreadings, as in the case of the final battle image in The Bothie. Both Turner and Trawick assume that Philip's easy solution to the "battle by night" dilemma, that "I bow to the duty of order" (IX, 56), is Clough's own solution. It is then an easy step to conclude that Clough's responses are too facile, too Victorian, and that it is Arnold who is the more "modern" thinker in his "disagreement with the wishful thinking of The Bothie."<sup>67</sup>

In actuality, the importance of the passage is not so much Philip's statement that he stands in the darkness of a battle as it is his sudden shifts of point of view. First, he disagrees with Adam's view of order, only to reverse his field and "bow to the duty of order" (IX, 56). But just as quickly, he wants to rush into the battle, "notwithstanding my Elspie" (IX, 58). As he returns to the battle imagery, it becomes

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<sup>67</sup>Turner, p. 178.





Arnold the personal and emotional aspect of experience"<sup>68</sup> is not true in The Bothie. Actually, Philip's simplistic social and ethical notions are satirized in the shifts he so easily makes in his travels. What remains at the end of the poem—and which is so vividly dramatized in the "battle by night" passage—is the personal pain which his ambivalent nature allows him to see only in fragments. His creator, however, must have felt them in a "personal and emotional" way, perhaps in a more painful way than Arnold, at least in "Dover Beach," where the statements are direct rather than, as in The Bothie, ironic.

### Metrics

Although Matthew Arnold, in a letter to Clough, had severely criticized The Bothie when it originally appeared in 1848,<sup>69</sup> some years later, in his lecture "On Translating Homer," he saw fit to reverse his original impression. He still held reservations about its thought, which he found "curious and subtle," and about its diction, which "is often grotesque."<sup>70</sup> But in its use of hexameters, Arnold found much to

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<sup>68</sup>Johnson, p. 8.

<sup>69</sup>Above, p. 18, n.

<sup>70</sup>Works (London, 1903), V, 232.

praise:

Still in two things it is, more than any other English poem which I can call to mind, like the Iliad: in the rapidity of its movement, and the plainness and directness of its style. . . . Mr. Clough's hexameters are excessively, needlessly rough; still, owing to the native rapidity of this measure, and to the directness of style which so well allies itself with it, his composition produces a sense in the reader which Homer's composition also produces, and which Homer's translator ought to reproduce,—the sense of having, within short limits of time, a large portion of human life presented to him, instead of a small portion.<sup>71</sup>

The hexameter line has never been a popular one for most poets writing in English; in fact, it has, for the most part, been regarded as antithetical to the natural stress of the English language. Too, ever since the failure of Renaissance poets, e. g., Sidney, Spenser, to convert the quantitative elements of Latin verse into English, the hexameter has been associated with pedantic poetic endeavors and not with the creative imagination.<sup>72</sup> The question of accentual hexameters as opposed to quantitative hexameters did not appear again in any significant way until Southey published his Vision of Judgment in 1821, a poem written in "English hexameters." According to T. S. Omond, this work "practically introduced that form of

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<sup>71</sup>Ibid.

<sup>72</sup>For discussion of Renaissance experiments in the use of classical meters, see T. S. Omond, English Metrists (Oxford, 1921), pp. 1-30; Enid Hamer, The Metres of English Poetry (London, 1930), pp. 295-306; Harvey Gross, Sound and Form in Modern Poetry (Ann Arbor, 1964), pp. 32-37.

metre to the British public, and inaugurated a tremendous controversy."<sup>73</sup> The controversy centered around quantitative versus accentual hexameters, and although there was no clear-cut victory for either side, the "closing decade of the Half-Century brought a considerable epidemic of 'hexameters.'"<sup>74</sup> Much of their popularity could be attributed to Longfellow's use of the meter in Evangeline, which was published in 1847.

Clough, in a letter to Emerson concerning the genesis of The Bothie, attributes his use of hexameters to a reading of Evangeline aloud along with "a reperusal of the Iliad."<sup>75</sup> Clough, too, though, had always been interested in the work of Goethe, and in 1847 also appeared a volume of translations of the hexameters of Goethe and Schiller.<sup>76</sup> The two longer poems of Goethe translated in the volume are "Hermann and Dorothea" and "Alexis and Dora," both of which bear a relationship to The

<sup>73</sup>Omond, p. 133.

<sup>74</sup>Ibid., p. 156.

<sup>75</sup>The Correspondence of Arthur Hugh Clough, ed. Frederick L. Mulhauser (Oxford, 1957), I, 240-41.

<sup>76</sup>English Hexameter Translations from Schiller. Göthe. Homer (London, 1847). Above, p. 123, n.

Bothie, the former as a possible source of the plot,<sup>77</sup> the latter as one of Clough's literary allusions.<sup>78</sup> However, in no one of these instances—Evangeline, the Iliad, "Hermann and Dorothea," and "Alexis and Dora"—is it possible to see Clough's use of the hexameter reflected. In particular, there is no resemblance between Longfellow's "facile, sugary, somewhat nerveless and monotonous lines"<sup>79</sup> and Clough's vigorous and varied use of the same meter.

Clough, at the back of the title of the 1848 edition, appended the following note: "The reader is warned to expect every kind of irregularity in these modern hexameters: spondaic lines, so called, are almost the rule; and a word will often require to be transposed by the voice from the end of one line to the beginning of the next."<sup>80</sup> Sir Humphrey Milford, in his preface to an edition of Clough's poems, comments on Clough's

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<sup>77</sup>In a letter to J. N. Simpkinton in 1839, Clough comments: "I have also been reading with my sister . . . our old friend, Dorothea and Hermann, at least 2 books, and like it much better, and indeed very much." Correspondence, I, 93. Mrs. Schoenberg finds similarities in the characters of Dorothea and Elspie and Philip and Hermann, but the "two poems are different in tone, pace, and general intention." P. 8.

<sup>78</sup>Above, pp. 122-24.

<sup>79</sup>Omond, p. 157.

<sup>80</sup>Poems, p. 496.

"note" in the following manner:

'So called' is especially noteworthy; though ambiguously expressed, so that it might be interpreted to mean that quantity in the classical sense is not possible in English, yet Clough's management of the metre makes his implication; namely, that his 'spondees' and 'dactyls' are to be considered accentual, not quantitative: i. e. disyllabic and trisyllabic feet with the accent on the first syllable.<sup>81</sup>

The matter, however, is not quite so simple. Clough, in his scattered writings on the hexameter, deals only with the problems of translating the classics. His general feeling is that "it is not an easy thing to make readable English hexameters at all; not an easy thing even in the freedom of original composition, but a very hard one, indeed, amid the restrictions of faithful translation."<sup>82</sup> In a discussion of his own translations of Latin lyrics, a work which appeared a year before the publication of The Bothie, he notes that his "metrical experiments . . . seek to illustrate the metres of the ancients, not to reproduce their poetry."<sup>83</sup> He agrees with Francis Newman,

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<sup>81</sup>Poems of Arthur Hugh Clough (London, 1910), viii.  
(Hereafter cited as Milford.)

<sup>82</sup>"Letters of Parepidemus, Number Two," Prose, p. 181. This essay originally appeared in Putnam's Monthly Magazine, II (August, 1853), 138-40. The essay also appears in Poems, pp. 582-86.

<sup>83</sup>"Illustrations of Latin Lyrical Metres," Prose, p. 68. This essay and translations first appeared in The Classical Museum, IV (1847), 347-63, but much of it had been written by December 31, 1844. Prose, p. 334.

whose translation of the Iliad Matthew Arnold was later to criticize so severely,<sup>84</sup> that "in the verses of the ancients, the accent of speech was lost in the accent of song; that the preservation of the latter, and disregard of the former, is essential to any appreciation of the ancient metres."<sup>85</sup> In other words, Clough defends the use of quantity in translating the classics. Furthermore, he deems it necessary for all poets to be aware of quantity:

Attempts like the present, have usually gone on the theory, that while ancient metres were dependent on quantity, ours depend simply on accent. It would be more correct to say that all metre depends on both the one and the other. But with the ancients the accent of words in metre was, on the theory I subscribe to, independent of their colloquial accent: while with us the two are kept simply identical. The accent of words with us is fixed, with them was in metre arbitrary. So on the other hand, with them, the quantity was fixed and carefully observed; with us it is variable, and greatly neglected. Still there can be no question but that discrimination of quantity enters largely into the modern art of versifying.<sup>86</sup>

Clough enunciates much the same view when, several years later, in "Letters of Parepidemus, Number Two," he states that the "few verses of metaphrase" in the article are

constructed as nearly as may be upon the ancient principle; quantity, so far as, in our forward-rushing, consonant-crushing, Anglo-savage enunciation—long and short can in any kind be detected, quantity attended to in the first

<sup>84</sup>"On Translating Homer," particularly pp. 205-08.

<sup>85</sup>"Illustrations," Prose, p. 69.

<sup>86</sup>Ibid., p. 76.

place, and care also bestowed, in the second, to have the natural accents very frequently laid upon syllables which the metrical reading depresses.<sup>87</sup>

Clough's remarks about the hexameter in translation cannot, of course, be automatically transferred without question to his own use of the hexameter in an original composition. As he also points out, pronunciation may "vary a good deal with the accidents of education, or the run of the particular sentence."<sup>88</sup> It may be too that as Milford points out,

The term hexameter is an unfortunate one; it has misled and still misleads many critics who conceive that it necessarily implies conscious imitation of classical models, and who, judging its performances in the light of their preconceptions, condemn it for failing to do what, rightly regarded, it neither promised to do nor could ever do, through the conditions of its structure and the character of the English language.<sup>89</sup>

Still, there is Clough's own contention that "discrimination of quantity enters largely into the modern art of versifying."<sup>90</sup> Perhaps, a compromise may be struck, at least in terms of nomenclature, by utilizing the term which Harvey Gross applies to Ezra Pound's "Sapphics": "pseudo-quantitative."<sup>91</sup>

<sup>87</sup>Prose, p. 184.

<sup>88</sup>"Illustrations," Prose, p. 70.

<sup>89</sup>P. iv.

<sup>90</sup>"Illustrations," Prose, p. 76.

<sup>91</sup>P. 33.



The editors of Clough's Poems agree with Milford that Clough's hexameters in both The Bothie and Amours de Voyage are accentual, "based on the stresses of ordinary speech,"<sup>92</sup> and not quantitative. Working on this assumption, the editors find six predominantly stressed syllables in each line, and each of these syllables is followed—or very occasionally preceded—by one or two unstressed, or less strongly stressed, syllables. Where there are three syllables in the foot, the two unstressed syllables are normally very light; where there are only two, the second syllable may, and quite often does, have almost as much weight as the first.<sup>93</sup>

However, the difficulty of agreement on the "stresses of ordinary speech" becomes apparent in some of the examples offered by the editors. For one of their "straightforward examples which can hardly be read wrongly,"<sup>94</sup> they scan the following line:

Drawn by / mōon and / sūn from / Lābra / dōr and / Grēen-  
land.<sup>95</sup>

Milford, however, whose preface the editors believe "the best account of Clough's hexameters known to us,"<sup>96</sup> states that the

<sup>92</sup>P. x.

<sup>93</sup>Ibid.

<sup>94</sup>Ibid.

<sup>95</sup>Ibid., p. xi.

<sup>96</sup>Ibid., p. xiii.

very same line is "composed of 'spondees.'"<sup>97</sup> In turn, Lady Chorley cites a note written by Clough to his sister Annie in which he scans the line given above in the same manner as the editors.<sup>98</sup> Milford's use of quotation marks around the word "spondees," similar to Clough's ambiguous use of the phrase "spondaic lines, so called," probably indicates that he does not intend the entire line to be read spondaically, but with appropriate substitutions. In actuality, the problem involved is that of an adequate sound system by which to indicate syllable stress. Clough, in his scansion, uses a two-stress system, perhaps merely to simplify matters for his sister. The editors acknowledge a three-stress system in other lines that they scan, even stating that where there are only two syllables in a foot, "the second syllable may, and quite often does, have almost as much weight as the first."<sup>99</sup> Still, they allow the above example to stand as one of their "straightforward examples."

If one uses a three-stress system—primary stress, secondary stress, nonstress<sup>100</sup>—the line may be scanned more

<sup>97</sup>P. x, n.

<sup>98</sup>P. 148.

<sup>99</sup>P. x.

<sup>100</sup>Throughout the following scansions, a {/} will indicate primary stress, a (//) secondary stress, and a (˘) nonstress.

reasonably as follows:

Drawn by moon and sun from Labrador and Greenland.

Since Clough recommends at least a consideration of quantity in scansion, it seems reasonable that "by" and "from," both long in quantity, should receive heavier stress than "ra" in "Labrador" and the two "and's." Also, if one considers the context of the line, a "fragment" to Adam in which Philip attempts to recapture "the old democratic fervour" prior, ironically, to his marriage to Elspie, it is appropriate to read the passage as part of an exaggeratedly stately mock-Homeric simile:

As at return of tide the total weight of ocean,

Drawn by moon and sun from Labrador and Greenland, . . .  
(IX, 73-74)

Consider, too, that the slowness of the rhythm produced by the long vowel sounds of "drawn by moon"—emphasized in the preceding line by both the key word "weight" and the alliteration of "t" sounds—as well as the assonance of "sun from," with its heavy use of consonants, tend to give a rhythm to these two feet at least more deliberate than the usual trochee.

In their scansion of lines 85-108 of Canto IX, the editors utilize a three-stress system, but, in doing so, they fail to acknowledge a single spondaic foot. They scan the following lines thus:

All the great / empty / streets are / flooded with /  
broadening / clearness, . . . (1. 85)

Narrow / high back / lane, and / court, and / alley of /  
alleys:-- . . . (1. 88)

Sees sights / only / peaceful and / pure; as / labourers /  
settling . . . (1. 90)

School-boys, / school-girls / soon, with / slate, port /  
folio, / satchel, . . . (1. 97)

Meantime a / bove purer / air un / tarnished of / new-lit /  
fires: . . . (1. 104)

So that the / whole great / wicked / artificial /  
civilized / fabric-- . . .<sup>101</sup> (1. 105)

The substitution of a secondary stress for a primary stress in order to avoid any true spondees in the passage seems peculiarly arbitrary. For example, in the combinations of "great empty" (1. 85) and "whole great wicked" (1. 105) the quantity of "great," along with its emphatic position in both lines, qualifies it as a primary stress. Similarly, "back" in "high back lane" (1. 88) not only includes a long vowel but in the metrical context of long vowels in "high" and "lane" slows the rhythm to equal stress value. This is also true of "lit" in "new-lit fires" (1. 104), even though the vowel sound is short. In

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<sup>101</sup>Pp. xii-xiii.

line 90, "sights" in "sees sights only" seems self-evident as a primary stress in both its contextual and alliterative placement; in fact, it receives greater stress than "only" which, in its adverbial attachment to "peaceful and pure" must be uttered more quickly. In line 97, "boys" and "girls" in "School-boys, school-girls" may be read with secondary stress, but if one accepts the more lightly accented "port" in "portfolio" as secondary stress, there appears too large a sound disparity to include all three as secondary stress.

Granted that there is not a satisfactory system of scansion in the English language and that Clough's directive that "spondaic lines, so called, are almost the rule" is ambiguous, still it seems in the light of Clough's own statements about the importance of quantity in English verse that it is better, in scanning lines from The Bothie, to err in the direction of stress rather than of nonstress. Besides, the ironic spirit of The Bothie often demands an exaggeration of metrical stress. This point of view, then, governs the scansions given as examples below.

Although there may be debate as to how to scan individual lines, there is agreement, at least among those who find the poem a success, that Clough handles the hexameter line in vigorous fashion, that the "hexameter was capable of sustaining

the weight of a long narrative without sinking into a flat monotony of rhythm."<sup>102</sup> Part of the vigor derives from Clough's ability to find opening words or phrases to each line which require an accent on the first syllable. Thus, the pattern is set in the opening lines of the poem:

It was the / after / noon; and the / sports were / now at  
the / ending.<sup>103</sup>

Long had the / stone been / put, tree / cast, and / thrown  
the / hammer;

Up the / perpen / dicular / hill, Sir / Hector so / called  
it,

Eight stout / gillies had / run, with / speed and a /  
gility / wondrous; . . .

In this instance, since each of the line-opening words is a monosyllable, the stress is guided by the sense of the lines. Often, however, the opening word will be dissyllabic with the natural stress on the first syllable:

Skilful in / Ethics and / Logic, in / Pindar and / Poets  
un / rivalled;

Shady in / Latin, said / Lindsay, but / topping in / Plays  
and / Aldrich.

(I, 23-24)

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<sup>102</sup>Milford, p. x.

<sup>103</sup>Scanned thus by Clough. See Chorley, p. 148.

Kéepers á / dóžen át / léast; thě / Márquís's / tárgětéd /  
 gillies;  
 Pípers / five ór / síx, á / mǒng thém thě / yǒung óne,  
 thě / drúnkárd;  
 Máň wíth / sílver / bróochés, ánd / sóme wíth thóse /  
 bríllíant / crýstáls  
 Fǒund amíd / gráníte- / dúst ón thě / frósty / scálp óf  
 thě / Cáirn-Górm; . . .

(I, 52-55)

In the last line, above, the emphasis on "found" is partially a result of the preceding run-on line. In general, Clough is moderate in his use of the run-on line, mostly because the hexameter line in itself is so often self-contained. One notable exception, however, is a portion of Philip's defense of the simple, unsophisticated woman in Canto II. The passage begins with Adam's brief statement of agreement with Philip's earlier argument, a sharp contrast to what is to follow:

Thát I ál / lów, sáid / Ádám. Bút / hé, wíth thě / bíť ín  
 hís / téeth, scárce  
 Bréathed á bríef / móment, ánd / húrried ěx / úťtínglý /  
 ón wíth hís / rídér,  
 Fár óvēr / híllóck, ánd / rúnnél, ánd / brámblé, á / wáy ín

the / chămpăign,<sup>104</sup>  
 Snortîng dě / fiănce ănd / fôrce, the / white fôam /  
 fleckîng hîs / flănks, the (1. 71)  
 Reîn hăngîng / lóose tǒ hîs / néck, ănd / héad prǒ /  
 jectîng bě / fôre hîm.  
 Oh, îf they / knéw ănd cǒn / sídĕred, ũn / háppŷ ónes! /  
 oh, cǒuld they / see, cǒuld (1. 73)  
 Bút fôr ă / mómĕnt díś / cĕrn, hǒw the / blóod ǒf trúe /  
 gallăntrŷ / kíndlĕś,  
 Hǒw the ǒld / kníghtlŷ rê / lígĭon, the / chívalrŷ / sémĭ-  
 quĭx / ótĭc  
 Stĭrs ĭn the / véins ǒf ă / mán ăt / sĕeĭng sǒme / delĭ-  
 căte / wómăn  
 Sĕrvĭng hĭm, / toĭlĭng—fôr / hĭm, ănd the / wórld; sǒme /  
 tĕndĕrĕst / gĭrl, nǒw (1. 77)  
 Óvĕr- / wĕightĕd, ĕx / pĕctănt, ǒf / hĭm, ǐs ĭt? / whó  
 shall, / ĭf ónlŷ  
 Dúlŷ hĕr / búrdĕn bě / líghtĕned, nót / whóllŷ rê / móved  
 frǒm hĕr, / mĭnd yǒu, . . . (II, 68-79)

<sup>104</sup>This is a rare final foot, with the stress on the final syllable. Perhaps Clough pronounced the word differently, or he desires a syncopation which will hold up the speed of these lines for a moment. Even the secondary stress on the final "scarce" in line 68 is rare.



In these lines, of course, Philip is carried away by the excitement of his discovery, and in these lines, too, in their metrical haste, Philip provides an ironic commentary on himself. In four instances (ll. 68, 71, 73, 77), a pause before the final unstressed syllable, an unusual occurrence in the poem, provides an even greater effect of haste. In line 73, the final unstressed "could" makes necessary a primary stress on the presumptively weak "But."

Another means of accentuating an opening syllable is through the use of anaphora, the repetition invariably coming at the beginning of each line in the series. In describing Lindsay's narration of Philip's adventures, with "Arthur correcting" (III, 151), Clough comments:

Hé tǒ ǎ / mǎttĕr-ǒf- / fáct stíll / sóftĕníng, / páríng,  
 ǎ / báting,  
 Hé tǒ thĕ / grĕát míght-hǎve- / bĕén úp / sóáring, súb /  
 líme ánd í / déál,  
 Hé tǒ thĕ / mérest ít- / wás rĕ / stríctíng, dí / mínísh-  
 íng, / dwarfíng, . . .

(III, 153-55)

The first and third lines refer to Arthur, and with their echoing participles of falling rhythm characterize his attempt to underplay Lindsay's enthusiastic "rattling." But in counterpointing the rising rhythm of "sublime and ideal" in Lindsay's

account, the conflict between the two is made evident in metrical terms. Also, the repetitious rhythm necessary to anaphora helps underline Clough's own ironic tone in the passage.

Hobbes, in one of his choric commentaries, utilizes anaphora to stress the opening "so" of each of the following lines:

So had I / duly com / menced in the / spirit and / style  
 of my / Philip,  
 So had I / formally / opened the / Treatise up / on the /  
Laws of  
Arch / tectural / Beauty in / Appl / cation to / Women,  
 So had I / writ.--But my / fancies are / palsied by /  
 tidings they / tell me, . . .  
 (V, 98-101)

The repetition of "so" is to remind Philip, now with Lady Maria, of his old Puginistic view "that Use be suggester of Beauty" (V, 95). Now, his "master" has fallen and Hobbes, through the repetition, stresses the irony of Philip's present position.

Clough, as narrator, achieves a similar effect of irony through opening word stress in the following example of anaphora:

Ten more / days did / Adam with / Philip a / bide at the /  
 changehouse,  
 Ten more / nights they / met, they / walked with / father

and / daughter.

Ten more / nights, . . .

(VI, 83-85)

These are the ten days and nights during which Adam chaperones Philip, the waiting period before Philip can make known directly his love for Elspie. The irony becomes more apparent as the ten days become

Happy tén<sup>105</sup> / days, most / happy; . . .

Happy tén / days, bě yě / fruitfůl ōf / happiness! . . .  
(VI, 87, 89)

Although Clough maintains a strong stress on opening syllables throughout the poem, there are occasional difficulties where a seemingly weak stress opens a line. To a large extent, these lines open with an "and." The following lines exemplify the problem:

And the three weeks past, the three weeks, three days over,  
Neither letter had come, nor casual tidings any,  
And the pupils grumbled, the Tutor became uneasy,  
And in the golden weather they wondered, and watched to the  
westward.

(III, 15-18)

At first glance, the introductory "and's" all appear to be weak and in the first and third lines even to begin an anapest. The fourth line appears to begin with an iamb or a paeon. But if we are to remain within the artificialities of scansion by

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<sup>105</sup>The stress on "ten" is lost in the wake of the opening stress on "happy."

foot—and the metrical patterns of the poem demand this—we must look for a falling rhythm of dactyls and trochees. Thus, it should not be unreasonable, within the dactylic and trochaic expectation established in the meter, to scan the above lines as follows:

And thě / thrée wéeke / pást, thě / thrée wéeke, / thrée  
 dáys / óvĕr,

.....

And thě / púpils / grúmbled, thě / Tútōr bě / cáme ůn /  
 éasý,

And ĭn thě / gólden / wéather thěy / wóndĕred, ĕnd /  
 wáched tō thě / wéstwárd.

The stresses on all three "and's" is also defensible in the context of the passage. The undergraduates remaining at the cottage appear bored with their studies. The stressed "and's" help stress their boredom by prolonging the period of time during which they must wait for Philip. Also, the stresses are substantiated by the long quantity of the vowel sounds in the first line, as well as by the slowly paced rhythm established by both the thought and the words of all four lines. The alliteration of the "w's" in the fourth line helps depress the speed of that line. Thus, a number of factors—metrical expectation, context, rhythm, alliteration—all combine to determine the scansion of these, or any other lines.

One important means by which Clough keeps variety and vigor in the hexameter line of The Bothie is the constant shifting of the caesura.<sup>106</sup> Also, in discussing the shifting caesura, it is possible to gain insight into Clough's shifting rhythmical patterns. In the hexameter line, the expectation is to have the internal caesura appear near the center. Ordinarily, in the rising rhythms of an iamb or an anapest, the caesura will occur at the end of a foot; but in the falling rhythms of the dactyl and the trochee, the caesura, particularly in a long line, is more likely to appear in the middle of a foot. In The Bothie, the usual placement of the caesura is after the unstressed syllable following the third stress where the accompanying foot is a dactyl. The following lines exemplify this principle:

Where in the / mórning wás / cústóm, || where / óver á /  
 ledge of / gránite  
 Intó á / gránite / básón || the / ámbér / tórrent dě /  
 scénded.

(I, 35-36)

Spare mě, ō / gréat Rěcōl / lěctiōn! || fōr / wōrds tō the /

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<sup>106</sup>The term is used in the following scansions to indicate "any pause, however slight, within a line or at the end of a line." Karl Shapiro and Robert Beum, A Prosody Handbook (New York, 1965), p. 185. There are, of course, lighter and heavier caesuras, but both will be indicated by the symbol ( || ).

task were ůn / équál.

(I, 82)

Phílíp wás / stáying át / Bállóch,|| wás / thére ín thě /  
róóm with thě / Cóuntěss.

(IV, 240)

Í wíll cón / frónt thě grěat / péríl,|| ánd / spéak with  
thě / móuth óf thě / lóvěrs.

(VI, 102)

Of equal frequency is the placement of the caesura after the third stress where the accompanying foot is a trochee:

Kéepěrs á / dóžen át / léast;|| thě / Márquís's / tárgětěd /  
gillíes.

(I, 52)

Spáre mě, Ů / místrěss óf / Sónq;|| nór / bíd mě řě / mēmběr  
mí / nūtely.

(I, 83)

Thén whén / bráckěns áre / chánged,|| ánd / héathěr / blóoms  
áre / fáděd.

(VIII, 45)

Lét ůs gět / ón ás wě / cán,|| ánd / dó thě / thíng wě áre /  
fít főr.

(IX, 67)

The tendency in each of the immediately preceding lines, where the third stress is also a monosyllable, is to break the line more emphatically. In the earlier examples, where the third stress is part of a dissyllable, the tendency is towards a smoother rhythmic bridge into the second half of the line.

Variations, however, abound. The following lines exemplify a number of shifts in caesura placement, as well as shifting rhythmical patterns, within the range of just seven lines:

Hewson and / Hobbes followed / quick upon / Adam; || on /  
them followed / Arthur. ||

Airlie de / scended the / last, || ef / fulgent as / god of  
O / lympus; ||

Blue, || per / ceptibly / blue, || was the / coat that had /  
white silk / facings, ||

Waistcoat blue, || / coral- / buttoned, || the / white-tie /  
finely ad / justed, ||

Coral more / over the / studs on a / shirt as of / crochét  
of / women: ||

When the four / wheel for ten / minutes al / ready had /  
stood at the / gateway, ||

He, || like a / god, || came / leaving his / ample O / lympian/  
chamber. ||

(I, 38-44)

In line one, above, the caesura occurs after the fourth stress and its unstressed syllable, which, in the context of the poem, is appropriate since Hewson and Hobbes provide the chief parallel among the undergraduates and Arthur remains alone as a mediator. Lines two, three, and four exemplify the principles of caesural placement previously discussed, but lines three and

four also provide lesser pauses, guided by marks of punctuation, which give emphasis to the word "blue." Since Clough is drawing an ironic portrait of Airlie, the special emphasis on "blue" in all three pauses accentuates the effete quality of Airlie's taste in clothing. The rhythm slowed by the two pauses within lines three and four, respectively, as well as by the inclusion of spondees in each line, Clough then takes us through lines five and six, with the exceptions of the end-stops, without pause. The lack of caesura within these two lines is typical of Clough's skill in projecting momentum in the hexameter where it is appropriate to the context of the passage. Except for concluding trochees, both lines are dactylic throughout. These lines are not only in metrical contrast to the preceding ones, but line six, in its haste, provides the contrast to Airlie's careful deliberateness in dressing. Line seven, in turn, returns to a more deliberate rhythm, with its two pauses heavily stressing "He" and "god" in the first two feet. The heavy stress on "He" effectively isolates Airlie from the other undergraduates who have had to wait for him in the coach. The stress on "god" echoes the opening line of the portrait with its extravagant simile, "effulgent as god of Olympus." Also, by placing the caesuras early in the line, Clough allows himself room in the remainder of the line to extend the slowly



paced rhythm to the concluding extravagant image. Clough's use of alliteration in the "m" sound of "came . . . ample Olympian chamber" slows the tempo of the final words as though to emphasize the pomposity of the entire portrait.

There are many lines which have two, three, and even four distinct internal caesuras. These invariably occur in passages where the irony needs heightening, as in the preceding lines, or in passages of dialogue or conversational tone where broken syntax is appropriate. Thus, Philip's sudden appearance at Balloch and Airlie's sudden discovery of Katie both evoke the following exclamation:

Hé there át / lást—|| ō / strange!|| ō / márvel,|| / márvel  
 of / márvels!||

(IV, 243)

Philip's dream of Katie turned prostitute in the city is concluded by the irony turning on Philip:

No,|| Great / Únjúst / Júdge!|| shě ís / purítý;|| / í am thě /  
 lóst óne.||

(IV, 165)

Or in Philip's excited account of how the "poor and the weary" (V, 51) should be happy to perish for Lady Maria, the numerous caesuras mock Philip's fantasy of the heroic. The pauses run on to a line where no caesura occurs, as though to mock, this time, Philip's haste to do battle:

What! || f<sup>o</sup>r a / m<sup>i</sup>te, || f<sup>o</sup>r a / m<sup>o</sup>te, || a<sup>n</sup> i<sup>m</sup> / p<sup>a</sup>lp<sup>a</sup>bl<sup>e</sup> /  
 o<sup>d</sup>our o<sup>f</sup> / h<sup>o</sup>n<sup>o</sup>ur, ||  
 A<sup>r</sup>m<sup>i</sup>es sh<sup>a</sup>ll / bl<sup>e</sup>ed; || c<sup>i</sup>ti<sup>e</sup>s / b<sup>u</sup>rn; || a<sup>n</sup>d th<sup>e</sup> / s<sup>o</sup>ld<sup>i</sup>er /  
 r<sup>e</sup>d fr<sup>o</sup>m th<sup>e</sup> / st<sup>o</sup>r<sup>m</sup>ing  
 C<sup>a</sup>rr<sup>y</sup> h<sup>o</sup>t / r<sup>a</sup>nc<sup>o</sup>ur a<sup>n</sup>d / l<sup>u</sup>st i<sup>n</sup>to / ch<sup>a</sup>m<sup>b</sup>ers o<sup>f</sup> / m<sup>o</sup>th<sup>e</sup>rs  
 a<sup>n</sup>d / da<sup>u</sup>ght<sup>e</sup>rs. ||

(V, 54-56)

Hobbes's letter, after hearing of Philip's "betrayal," is framed by regular caesural lines at the beginning and wide variants of the caesural line at the end:

A<sup>l</sup>l c<sup>a</sup> / th<sup>e</sup>d<sup>r</sup>als a<sup>r</sup>e / Ch<sup>r</sup>ist<sup>i</sup>an, || a<sup>l</sup>l / Ch<sup>r</sup>ist<sup>i</sup>ans / a<sup>r</sup>e  
 c<sup>a</sup> / th<sup>e</sup>d<sup>r</sup>als, ||  
 S<sup>u</sup>ch i<sup>s</sup> th<sup>e</sup> / C<sup>a</sup>th<sup>o</sup>lic / d<sup>o</sup>ctr<sup>i</sup>ne; || 't<sup>i</sup>s / o<sup>u</sup>rs w<sup>i</sup>th a /  
 sl<sup>i</sup>ght v<sup>a</sup>ri / a<sup>t</sup>ion; || . . .

(V, 91-92)

I<sup>f</sup>— || b<sup>u</sup>t a / l<sup>a</sup>s, || i<sup>s</sup> i<sup>t</sup> / tr<sup>u</sup>e? || wh<sup>i</sup>le th<sup>e</sup> / p<sup>u</sup>p<sup>i</sup>l a /  
 l<sup>o</sup>ne i<sup>n</sup> th<sup>e</sup> / c<sup>o</sup>tt<sup>a</sup>ge  
 Sl<sup>o</sup>w<sup>l</sup>y e / l<sup>a</sup>b<sup>o</sup>r<sup>a</sup>tes / h<sup>e</sup>re th<sup>y</sup> / S<sup>y</sup>st<sup>e</sup>m o<sup>f</sup> / F<sup>e</sup>m<sup>i</sup>n<sup>i</sup>ne /  
 Gr<sup>a</sup>ces, ||  
 Th<sup>o</sup>u i<sup>n</sup> th<sup>e</sup> / p<sup>a</sup>l<sup>a</sup>ce, || i<sup>t</sup>s / a<sup>u</sup>th<sup>o</sup>r, || a<sup>r</sup>t / d<sup>i</sup>n<sup>i</sup>ng, sm<sup>a</sup>ll- /  
 t<sup>a</sup>lk<sup>i</sup>ng a<sup>n</sup>d / d<sup>a</sup>nc<sup>i</sup>ng, ||  
 D<sup>a</sup>nc<sup>i</sup>ng a<sup>n</sup>d / p<sup>r</sup>ess<sup>i</sup>ng th<sup>e</sup> / f<sup>i</sup>ng<sup>e</sup>rs k<sup>i</sup>d- / gl<sup>o</sup>ved o<sup>f</sup> a /  
 L<sup>a</sup>d<sup>y</sup> M<sup>a</sup> / r<sup>i</sup>a. ||

(V, 114-17)

What began as a reminder to Philip of his earlier Puginistic

views, stated in the basic rhythmical pattern of the poem, gives way in the concluding lines to Hobbes's ironic condemnation of Philip's new way of life, couched now in variants of the basic rhythmical pattern. The pauses after "if," "alas," and "true" in line 114 stress Hobbes's exaggeratedly mocking tone. The lack of caesura in the next line and a half would indicate a speeding up of the tempo, but in actuality the lines read slowly, partly because of the alliteration (the "l" sound in "while," "pupil," "alone," "slowly," "elaborates"; the sibilants in "slowly," "elaborates," "System," "Graces") and partly because of the words of more than one syllable. It is as though Hobbes, although desirous of baiting Philip, must speak slowly but without pause in order to contain his anger. This is the Hobbes who would earlier rush to his reading, the purpose of remaining behind at the cottage, but who would at other times range through the mountains, "tearing-on in his fury" (III, 12), the result of an unspoken frustration. It was to be Philip's role in going out to seek sexual adventure to inform Hobbes of the results. But Hobbes, wishing to rush out, as the lack of caesura implies, may only "slowly elaborate" Philip's old views. The return to the pauses of line 116 again restrains his speech and makes the irony more direct. But the lack of caesura in the final line, again in expectation of a freer expression,

is restrained by alliteration (the "ing's," already introduced in the preceding line; the "g" of "dancing," "pressing," "fingers kid-gloved") and non-monosyllabic words. The bitterness and the anger are constricted in a metrical context which intimates freedom and abandon but, in actuality, offers only deliberate expression.

The irregular caesuras, the broken rhythms, although most effective in the ironic passages, also accommodate themselves to Elspie's speech patterns. Too, the use of broken rhythms throughout the romantic colloquies of Philip and Elspie helps prevent the sentimentality usually associated with smoother numbers. In her confusion over Philip's declaration of love, she responds:

Well,—|| shě / answered,||

And shě wās / silent some / time,|| and / blushed all /  
 over,|| and / answered  
 Quietly,|| / after hě / fashion,|| still / knitting,|| /  
 Maybe,|| ĭ / think of it,||  
 Though ĭ dōn't / know thāt ĭ / did:|| and shě / paused ā /  
 gain;|| būť it / māy bē,||  
 Yes,—|| ĭ dōn't / know, Mř. / Philip,—|| būť / only ĭť /  
 feels tō mě / strāngely . . .

(VII, 53-57)

The many pauses testify to Elspie's extreme uneasiness towards

Philip's proposal. The third line, with its four internal pauses, ends with a dactyl, a rarity in the poem. The fourth line has two distinct caesuras, but each group of words reads quickly, as though to counterpoint the hesitations of the preceding line. With one exception, "again," the fourth line is composed of monosyllables, again as contrast to the preceding one. But the quickness is confined in each of the three groups of words, as though to give a breathless quality to Elspie's confusion.

When, however, Elspie has greater control over her emotions, as in the passage in which she images her own feelings flowing towards Philip (VII, 153-65), Clough opens and concludes the passage with lines that need no internal caesura:

But á rě / vúlśion / wróught ín thě / bráin ánd / bósóm óf /  
Elspie;||

Ánd thě / pássion shě / júst hăd côm / páred tó thě /  
véhéměnt / óceán,||

Úrging ín / hígh spríng- / tíde íts / mástěrful / wáy  
thróugh thě / móuntáins,||

.....  
Wátěrs thăt / stíll fróm thěír / sôurcěs ěx / háustlěss  
ăre / fáin tó bě / ádděd.||

The intervening lines, however, contain a progressively greater

number of pauses until we arrive at the middle lines where the waters are

Stirring, || collecting, || rising, || upheaving, || forth-outflow-  
ing, ||

Taking and joining, || right welcome, || that delicate rill in  
the valley, || . . .

But as the waters seek, more quietly, the ocean that is Philip, the pauses recede too. The only exception is the next-to-final line:

Thérē dēep / intō ĭt, || / fār, || tō / cārrŷ, ānd / lōst ĭn  
ĭts / bōsōm, || . . .

But the pauses here add to the quietness of Elspie's feeling rather than, as in the earlier lines, to their excitement. Still, in the final line, Elspie's ability to come to terms with her feelings is stressed as the line continues without pause to the end.

Throughout the preceding examples, there are also many instances of sound patterns, particularly of alliteration. In Clough's constant use of anaphora, word echoing, and syntactical repetition, there must, of course, be repetition of sound. These are the obvious repetitions, used mostly for ironic purposes, and they dominate the sound patterns of the poem. As a result, Clough tends to keep the normal patterns of alliteration

not, by any means, to a minimum, but to a point where they do not become a constant intrusion. The hexameter line, by its length, offers the poet greater opportunity for sound repetition; it is, however, to Clough's credit in The Bothie that he does not allow the normal patterns of alliteration to become a burden.

The opening eight lines of Canto V may easily serve as an example of Clough's use of sound patterns:

So in the cottage with Adam the pupils five together  
Duly remained, and read, and looked no more for Philip,  
Philip at Balloch shooting and dancing with Lady Maria.  
Breakfast at eight, and now, for brief September daylight,  
Luncheon at two, and dinner at seven, or even later,  
Five full hours between for the loch and the glen and the  
mountain,---  
So in the joy of their life and glory of shooting-jackets,  
So they read and roamed, the pupils five with Adam.

The more obvious type of alliteration, i. e., "agreement in consonant sounds at the beginnings of proximate words,"<sup>107</sup> occurs in such combinations as "remained-read" (l. 2), "breakfast-brief" (l. 4), "five-full-for" (l. 6), "joy-jackets" (l. 7), and "read-roamed" (l. 8). The repetition of "read" at the beginning and the end of the passage stresses the purpose for which the undergraduates have come to the cottage, but the contrast of "remained" and "roamed" shows their growing impatience both with waiting for Philip and continuing their studies.

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<sup>107</sup>Ibid., p. 92.

Both word and syntactical repetition occur in the use of "so" as the opening word of the first and last two lines. Similarly, "with Adam the pupils five" in the first line is echoed by "the pupils five with Adam" in the closing line. "Five" is further echoed in "five full" of line six. The "v" sound in "five" is repeated in the combination "seven-even" (l. 5), a slant rhyme, a pattern found frequently in the poem. More subtle alliterative patterns are created by the repetition of "d" and "l" sounds. Thus, "d" begins words in lines two ("duly"), three ("dancing"), four ("daylight") and five ("dinner"); but it is also present in "Adam," "remained," "read," "looked" (the last three coming in combination with "duly" to slow the tempo of line two), "Lady," "roamed." The "l" sound is particularly pervasive, occurring in every line either as an initial consonant or as part of a word. It is particularly effective in the combinations of "looked-Philip" (l. 2), "loch-glen" (l. 6), and "life-glory" (l. 7). These two sound patterns help connect the passage, one in which the pleasant routine of the undergraduates is stressed, but in which their restlessness is also evident. In lines further along which echo line two, the impatience seems greater as the alliteration becomes more pronounced:

Duly in matutine still, and daily, whatever the weather.  
(V, 13)



Duly there they bathed and daily, the twain or the trio.  
(V, 20)

In general, throughout the poem, when the alliteration comes in words in close sequence, the result tends to be ironic. Thus, early in the poem, we have the clansmen "bowing their eye-glassed brows" (I, 9), or Adam is "in Pindar and Poets unrivalled" (I, 23). Philip's breathless defense of country maidens is introduced by "breathed a brief moment" (II, 69) and "the white foam flecking his flanks" (II, 71). Philip, Hobbes concludes, is off to "study the question of sex" (II, 271). Philip, in the mountains, has long passed his "punctual promised return to cares of classes and classics" (IV, 28). Later, Philip concludes a letter to Adam with an excessively alliterative line: "Anxious too to atone for six weeks' loss of your Logic" (V, 123). Hobbes's final ironic pronouncement on the "allegory" is harshly alliterative: "By Origen's head with a vengeance" (IX, 187).

Since Clough sets up a pattern of associating closely-knit alliteration with an ironic intent, such lines as the following, along with their context, take on an ironic coloring:

So in my soul of souls through its cells and secret recesses,  
Comes back, swelling and spreading, the old democratic fervour.

(IX, 80-81)

To modern ears, sometimes the alliteration is simply unfortu-

nate, particularly in the love scenes between Elspie and Philip. Elspie reports that in one of her dreams, "I was confined and squeezed in the coils of the great salt tide" (VII, 131). Or again: "As she went on, he recoiled, fell back, and shook, and shivered" (VII, 138); "But a revulsion passed through the brain and bosom of Elspie" (VII, 144, 153).

One final aspect of Clough's use of sound patterns needs discussion: the distinctively playful attitude he takes towards sounds. Appropriately, it is the carefree atmosphere of the Rannoch dance which provides many of these combinations. Lindsay, with Janet as his partner, is "swinging and flinging, and stamping and tramping, and grasping and clasping" (IV, 88). The internal rhymes and the repetitive participial endings suggest both the beat of the music and the movement of the reel. Even Hobbes is involved in "the whirl and the twirl o't" (IV, 91) while "frisking and whisking" (IV, 92). In Hobbes's letter to Philip after finding out about Philip's betrayal, the internal rhyme is lost in a similar series of participles as Hobbes images Philip "dining, small-talking and dancing, / Dancing and pressing the fingers kid-gloved of a Lady Maria" (V, 116-17). But here Hobbes is bitter, not playful. In listing the authors that he should like to have "sleep," Hope finds an alliterative order: "Aeschylus, Sophocles, Homer, Herodotus, Pindar, and

Plato" (II, 227). Philip, upon finding out that Airlie intends remaining at the cottage, plays with his name: "Tarry let Airlie May-fairly" (II, 239). Lindsay, telling of their adventure, puns alliteratively: "Been up Ben-nevis, Ben-more, Ben-cruachan, Ben-muick-dhui" (III, 118). Clough, in more ironic vein, finds an alliterative sequence for the places that his "wandering hero" has visited:

Here, in Badenoch, here, in Lochaber anon, in Lochiel, in  
Knoydart, Moydart, Morrer, Ardgower, and Ardnamurchan.  
(IV, 15-16)

He repeats the sequence a few lines later and, in addition, finds a rhyme for "here": "Wherefore in Badenoch drear, in lofty Lochaber" (IV, 23).

Thus, in Clough's varied and vigorous use of sound and rhythmic patterns, he sustains the interest of his reader throughout his lengthy narrative. The metrical patterns, of course, are only a part of Clough's skill in the practice of poetic narrative. The success of the poem requires that structure, point of view, diction, imagery, as well as metrics, all combine to produce an integrated effect. There is much variety in all of these elements of The Bothie, but there is also the consistent driving force of irony to hold these elements together. It has been the purpose of this detailed reading of the poem to show that Clough successfully synthesizes these

elements into not merely a charming or cheerful work, but into a work of powerfully conceived irony.

### CHAPTER III

#### AMOURS DE VOYAGE: STRUCTURE AND POINT OF VIEW

Amours de Voyage was originally serialized in the Atlantic Monthly in 1858, several months after James Russell Lowell had asked Clough to "write us a poem now and then"<sup>1</sup> for the newly-formed magazine. The Amours had been drafted nine years earlier, in 1849,<sup>2</sup> while Clough was on a vacation in war-torn Rome. He felt it sufficiently complete at the time to send to his friend Shairp to read. Shairp disliked the poem because of its "ceaseless self-introspection" and expressed the hope that in the future Clough would "to higher, more healthful, hopeful things purely aspire."<sup>3</sup> Shairp's letter is the only contemporary criticism of the Amours available,<sup>4</sup> and although Clough felt that Shairp had missed the point of the poem, he put it aside until Lowell made his request nine years later.

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<sup>1</sup>The Correspondence of Arthur Hugh Clough, ed. Frederick L. Mulhauser (Oxford, 1957), II, 528.

<sup>2</sup>"It has been suppressed to the orthodox maturity of the ninth year, but like poor wine it is, I fear, only the worse for not having been drunk and forgotten long ago—." Letter to Lowell, January 5, 1858. Ibid., p. 538.

<sup>3</sup>Ibid., I, 275.

<sup>4</sup>Katharine Chorley, Arthur Hugh Clough: The Uncommitted Mind (Oxford, 1962), p. 200.

Clough, in a letter to Lowell, refers to Amours de Voyage as "my Epistolary Comi-Tragedy."<sup>5</sup> It is a story which either Henry James<sup>6</sup> or E. M. Forster<sup>7</sup> might have used; and there is a prevailing tone that could easily have been utilized by the early T. S. Eliot.<sup>8</sup> A young Englishman, probably an Oxford fellow, arrives for his first visit to Rome. He has come particularly to see the antiquity of Rome, its marbles, but he is soon caught up in two other more immediate forces—counter-revolution against the Roman Republic, and love for the daughter of a bourgeois English family also travelling (their name is Trevellyn) in Italy. This love, like the Roman Republic, is doomed to failure. But it is to the credit of our hero that he makes a valiant effort to pursue the girl. Circumstance, Fate,

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<sup>5</sup>Correspondence, II, 540. In a letter to F. J. Child, Clough again refers to the Amours as "my 5 act epistolary tragi-comedy or comi-tragedy." Ibid., 546.

<sup>6</sup>Clough met James on several occasions, Emerson having arranged the introduction, "knowing you both to be curious in men." Ibid., 503. Clough "rather liked" James, but "I scarcely hope to hear from him ever, except upon this sort of provocation." Ibid., 515.

<sup>7</sup>"Not until the novels of E. M. Forster do we meet anything like Clough; and not until Forster, either, do we meet with the distinguishing portrait of the English tourist in our literature." V. S. Pritchett, "The Poet of Tourism," Books in General (New York, n. d.), p. 2.

<sup>8</sup>J. D. Jump is one of the first to compare Clough to both Eliot and Pound. "Clough's Amours de Voyage," English, IX (Summer, 1952), 178.

his own nature all defeat him. At the end (which Emerson suggested be changed to a happy one<sup>9</sup>), Mary Trevellyn returns to England with her family, Claude continues on to Egypt.

This brief summary of the plot suggests comedy more than it does tragedy, but comedy of a highly ironic nature. Claude is a self-defeating hero, but because he is both sensitive and intelligent, he often arouses pity in the reader. The reader laughs at Claude's attempts to intellectualize his feelings towards Mary Trevellyn, but the laughter is often caught in mid-air when we become aware of Claude's isolation. Like Hamlet, whom he paraphrases on several occasions, Claude suffers from the flaw of indecisiveness; Claude, however, does not have to kill a king. He need only make his feelings known to a young girl.

Unlike The Bothie, where Clough himself plays the role of a directive narrator, there is no direct action in the Amours de Voyage. All events are depicted through the medium of letters. Structurally, the work suggests a play. It is divided into five cantos, the fourth quite brief. At the beginning and

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<sup>9</sup>"I cannot forgive you for the baulking end or no end of the 'Amours de Voyage.' . . . How can you waste such power on a broken dream? Why lead us up the tower to tumble us down? . . . It is true a few persons compassionately tell me, that the piece is all right, and that they like this veracity of much preparation to no result. But I hold tis bad enough in life, and inadmissible in poetry." Correspondence, II, 548.

end of each canto, there are stanzas varying in length from eight to sixteen lines which form a prologue and an epilogue to each "act." In these sections, Clough comes closest to addressing the reader directly, although, contextually, they are to be regarded as inner monologues by Claude.

Since, with the exception of the monologues, all of the reader's information comes through the medium of letters, Clough can stress in his story the shifts which occur in the character of Claude as he becomes more and more involved in both love and war. The essential ambivalence of Claude's character, his ironic, sometimes cynical, attitude are made immediately clear in Canto I. In the prologue, we are invited "to a land wherein gods of the old time wandered" (l. 3), but we are also immediately warned that the world, "whithersoever we turn, still is the same narrow crib" (l. 6). Then why not stay in our chamber and think? Why travel? "Tis but to go and have been" (l. 10). Thus, Claude, in his first inner monologue, poses his own paradox: he knows that there is no point to the travel, even to the lands where gods once wandered, but he will go just the same.

No wonder, then, that Claude finds Rome disappointing. He tells Eustace, the friend to whom all his letters are directed, "Rubbishy seems the word that most exactly would suit



it"<sup>10</sup> (I, 20). Here he finds "all the incongruous things of past incompatible ages" (I, 22). But the incongruity he finds in Rome is only a reflection of the incongruity in his own nature. He finds it a "blessing . . . to be rid . . . of / All one's friends and relations,—yourself (forgive me!) included" (I, 28-29), but, still, at the end of the letter, we find that he has turned to the Trevellyns and Vernon, an old school chum, for companionship. Claude cannot bear the isolation of being in Rome alone. Even his first words to Eustace—"I write that you may write me an answer" (I, 22)—suggest that he is much in need of companionship.

Claude's second letter still finds him oppressed by Roman architecture:

What do I find in the Forum? An archway and two or three pillars.

Well, but St. Peter's? Alas, Bernini has filled it with sculpture!<sup>11</sup>

(I, 43-44)

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<sup>10</sup>In a letter to his mother shortly after arriving in Rome, Clough also describes Rome as "rubbishy." Ibid., I, 252. In fact, many of Clough's letters from Rome at this time contain observations and descriptions that are also present in the Amours. Ibid., I, 251-70.

<sup>11</sup>Claude's views of Roman architecture are often similar to those of Pugin. See above, p. 30, n. While in Rome in 1847, Pugin wrote: "The modern churches here are frightful; St. Peter's is far more ugly than I expected, and vilely constructed—a mass of imposition—bad taste of every kind seems to have run riot in this place . . . Italian architecture is a mere system of veneering marble slabs. . . . Rome is certainly a miserable place." Quoted in Denis Gwynn, Lord Shrewsbury, Pugin and the Catholic Revival (London, 1946), p. 119.

He appreciates the notion of "massive amusement" (I, 46) as exemplified in the Coliseum, but, asks Claude, in typically intellectual style, "Is this an idea?" (I, 47) There is much "solidity" in Rome, "but of splendour little is extant" (I, 48).

Clough, in the third letter, introduces Georgina Trevellyn as both a character and correspondent. The contrast to Claude is immediately dramatized. Georgina's letter is chatty:

Here we are, you see, with the seven-and-seventy boxes,  
 Courier, Papa and Mamma, the children, and Mary and Susan.  
 (I, 52-53)

Georgina finds Rome "a wonderful place" (I, 56), has no time for descriptions; it is Mary who "shall tell you about it" (I, 56). Thus, Mary is introduced in an indirect manner as the most serious of the family, the one, then, most likely to interest Claude. In Georgina's letter, the reader also sees Clough's first use of the technique of juxtaposition, a word which Claude himself uses on a number of occasions throughout the poem. What Clough often does is arrange the letters of the poem so that by their position alongside other letters, they introduce information or commentary that the reader may apply to the character of Claude. Thus, placed between Claude's intellectualized summary of Roman architecture in letters I and II and his speculations, in letters IV and V, on the Christian

faith, come Gerogina's tripping, chatty words. Georgina's letter ends with the comment that George, her future husband, thinks Claude "so very clever" (I, 64). And, appropriately, Claude goes on in letters IV and V with "clever" speculations on the nature of Christianity. Thus, in spite of the fact that neither George nor Georgina's words establish point of view towards Claude, the groundwork is laid, especially when substantiated by Claude's words themselves, for the use of irony. In this way, too, the irony becomes double-edged: Claude himself is ironic towards what he sees, but the reader is aware that Claude's ironic comments often rebound on himself.

Just as Claude finds Roman architecture disappointing, he finds the Christian faith "is not here, O Rome, in any of these churches" (I, 71). To Claude, Christianity represents "exaltations sublime and yet diviner abasements" (I, 67), more to be found in "Freiburg, or Rheims, or Westminster Abbey" (I, 72). In Rome, there is a "rational," "more earthy" (I, 74) quality, "a positive, calm, Stoic-Epicurean acceptance" (I, 76), even though "overlaid of course with infinite gauds and gewgaws" (I, 79). Claude, as though wearied by his attempt to define the nature of Christianity in Rome, concludes letter IV with the lines:

Curious work, meantime, re-entering society: how we  
Walk a livelong day, great Heaven, and watch our shadows!

What our shadows seem, forsooth, we will ourselves be.  
 Do I look like that? you think me that: then I am that.  
 (I, 83-86)

Claude's highly personalized outburst juxtaposed on his own intellectual speculations constitute for the reader a curious "comi-tragic" irony. Claude, who is capable of neither "exaltations sublime" nor "yet diviner abasements," can, in his objective speculations, find Christianity lacking in Rome, but in his subjective evaluation of his own attempt to re-enter "society," i. e., enter the world of the Trevellyns, he sees himself without a real identity, a mere shadow that he will allow others to construct into a human being. Too, the pathos of Claude's isolation is now apparent. He can find himself neither in the antiquity of the past nor in the activity of the present.

As though recoiling from his nihilistic outburst, Claude, in letter V, shows stronger, almost angry, feelings. (The anger here may be seen as preparation for Claude's later anger towards the Trevellyns when he discovers that they have been leading him on.) The anger is directed, however, first, against Luther, Luther, that "half-taught German" (I, 87), who should have seen that "old follies were passing most tranquilly out of remembrance" (I, 88), and, secondly, towards Ignatius and the "vile, tyrannous Spaniards" (I, 105) who are still here,

Here, with emasculate pupils and gimcrack churches of Jesu,  
 Here, overcrusting with slime, perverting, defacing, debas-  
 ing,  
 Michael Angelo's dome, that had hung the Pantheon in heaven,  
 Raphael's Joys and Graces, and thy clear stars, Galileo!  
 (I, 109-14)

Claude's social conscience also bursts forth in this letter, a preparation for his contact, in Canto II, with the French suppression of the Roman Republic.

Juxtaposed on Claude's angry outburst come two letters dealing with the Trevellyns. The first, letter VI, ironically, is gossipy. Anger towards the Jesuits and disappointment in Roman marbles give way to condescension towards the Trevellyns. Although contemptuous of their background and manners—"Neither man's aristocracy this, nor God's, God knoweth" (I, 128, 134)—he continues to see them "a little" (I, 121). Like a Victorian Prufrock, he rationalizes:

But I am slow at Italian, have not many English acquaint-  
 ance,  
 And I am asked, in short, and am not good at excuses.  
 (I, 123-24)

Letter VII begins with a direct outburst of irony:

Ah, what a shame, indeed, to abuse these most worthy people!  
 Ah, what a sin to have sneered at their innocent rustic pre-  
 tensions!  
 (I, 135-36)

But although Claude takes a superior attitude towards the Trevellyns, he can laugh at himself. He sees himself, first, as a

critical Iago, and then "in fantastic height, in coxcomb exaltation" (I, 145), walking in "the Garden" (I, 146) where, like Adam, he is asked by God to name the creatures of the field. Claude, having turned from an ironic portrait of the Trevellyns, now ironically portrays his own superior attitude. But also like Adam, "there is not found a help-meet for him" (I, 151). Although Claude laughs at his own intellectual isolation, the reader is aware, as well, of Claude's emotional isolation.

Letters VIII through XI alternate between further observations about Rome and its religion, although many of the observations also reflect Claude's inner turmoil, and Claude's personal feelings about the Trevellyns. Underneath the great Dome of Agrippa, Claude "repeoples" (I, 157) the niches of the present church "with the mightier forms of an older, austerer worship" (I, 159). Claude's desire to be among the warrior pagan gods, however, gives way easily, in his next letter, to recounting the pleasure he has newly found "in the feminine presence" (I, 169). But in letter X the pagan-Christian dilemma persists: Claude cynically asks, Have the "marvellous Twain" (I, 186) on Monte Cavallo, "instinct with life in the might of immutable manhood" (I, 189) and the statues of pagan gods that encircle the Vatican—"Are ye also baptized? are ye of the kingdom of Heaven?" (I, 199) As Claude's social contacts with the

Trevellyn become more intimate, he seems to find more compatibility with the pagan gods, "eager for battle" (I, 161) and "instinct with life" (I, 189). Claude's desire is to ally himself with the manliness and strength of paganism and to avoid what strikes him as the effeminacy of Christianity as represented by the Spanish priests and their "emasculate pupils."

Utter, O some one, the word that shall reconcile Ancient  
and Modern!  
Am I to turn me for this unto thee, great Chapel of Sixtus?  
(I, 200-201)

Juxtaposed on the plea for some pagan-Christian reconciliation come the prosaic "facts" in letter XI of the Trevellyn family's mercantile background. Some of the "facts" come from Mary, thus introducing the reader to some personal communication between Claude and Mary. Mama "somewhat affecteth the blue" (I, 208), sometimes quoting, "which I hate, Childe Harold" (I, 209); at other times, she questions Claude "about Oxford."<sup>12</sup>

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<sup>12</sup>The principal early draft has Mrs. Trevellyn question Claude "about Newman" rather than "about Oxford." Perhaps Clough felt that the specific reference to Newman would raise a specific issue in the reader's mind inappropriate to the personal issues of the poem. Less debatable is Clough's omission at this point of some 72 lines in which Claude identifies Eustace as having taken orders and then castigates both Evangelical and Puseyite clergymen—"my ladylike priests and deacons"—for their lack of true religious feeling. *Poems*, pp. 514-16. As long as Eustace remains unidentified, we can view him merely as a convenience for Claude's own introspection. Identified as a clergyman, Eustace would take shape as a character and many of Claude's letters, instead of reflecting his own emotional conflicts, would have to be read with their correspondent in mind as well, an unnecessary encumbrance to the poem.

Although Claude still cannot resist the condescending air in referring to Mrs. Trevellyn's "slightly mercantile accent" (I, 212), in the second half of the letter, Claude shows, even though hesitatingly, the great pleasure that contact with the Trevellyns has given him. Even though he is half-apologetic to Eustace for the pleasure he takes in the Trevellyns, still "I am glad to be liked, and like in return very gladly" (I, 220). His watchword is now "laissez faire, laissez aller" (I, 221), an almost uninhibited frame of mind for Claude. He knows that there are dozens of girls with finer manners and higher polish than either Susan or Mary Trevellyn (Georgina is significantly omitted), but "it is only juxtaposition,-- / Juxtaposition, in short, and what is juxtaposition?" (I, 225-26) Any contrast to other girls would be gratuitous; he has found pleasure, specifically in being with Mary, and there is no point in seeking reasons elsewhere.

Letter XII begins with Claude's decision to enter the world of the Trevellyns, but still frightened, he assures Eustace and himself that the ties "will, and must, woe is me, be one day painfully broken" (I, 231). In a long image, Claude sees himself as having "quitted the ship of Ulysses" (I, 234), which he associates with the safety of his intellectual isolation, in order to pass "into the magical island" (I, 235) of



social contact. But he has on his lips "the moly" (I, 236), which can always protect him from the circean charms of the "labyrinth" (I, 237), as well as the further reassurance of a rope around his waist by which he can always return to "the great massy strengths of abstraction" (I, 251). Thus, although excited by the possibility of a new life, new feelings, Claude, still afraid, clings to the passive life of an intellectual. The image of the Trevellyns living on a "magical island" and Mary Trevellyn as Circe is, of course, ironic. Here Clough asks the reader to find comic Claude's exaggerated image, but Clough also asks the reader to take Claude seriously, that he has no other way to express his feelings except through a classical image. In the same way, Claude has no other way to express his religious feelings except through the dilemma he sees in Christian-pagan Rome. Thus, the pathetic element of Claude's struggle is equally as strong as the ironic.

But although Claude still struggles with his feelings, the Trevellyns, who have no interest in abstractions, are busy evaluating him as a possible son-in-law. Juxtaposed on the troubled introspections of Claude again comes the chit-chat of Georgina:

It is an awkward youth, but still with very good manners;  
Not without prospects, we hear; and George says, highly  
connected.

(I, 156-57)

Ironically, it is Georgina at this point, not Claude, who introduces the subject of political turmoil in Rome by observing that the Pantheon has been sold by Mazzini<sup>13</sup> for "Protestant services" (I, 263). It is Mary, however, the girl whom Claude loves, who gets the final word in this final letter of the canto. Mary, in a postscript, is cautious:

I do not like him much, though I do not dislike being with him.

He is what people call, I suppose, a superior man, and Certainly seems so to me; but I think he is terribly selfish.

(I, 268-70)

By saving Mary's opinion of Claude until the "curtain" of the canto, Clough is able to allow for some dramatic suspense to the story. We can see in the remaining "acts" a progression in her feelings for Claude. Also, we see Claude now, not just from his own introspective point of view, but from an interested outsider's point of view as well. Claude is evidently good company, but also priggish. The reader, however, knows that his priggishness stems from ambivalence towards his own feelings as well as towards the values that the middle-class Trevellyns represent.

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<sup>13</sup>Soon after his arrival in Rome, Clough had a half-hour interview with Mazzini. "He is a less fanatical fixed-idea sort of man than I had expected." Arthur Hugh Clough, Poems and Prose Remains, ed. by his wife (London, 1869), I, 142. On Clough's interview with Mazzini, see David Larg, Giuseppe Garibaldi (London, 1934), pp. 102-04.

The canto ends with an epilogue of paradox and unresolved questions. Claude has been wandering the streets of Rome. He asks:

Is it an idol I bow to, or is it a god that I worship?  
Do I sink back on the old, or do I soar from the mean?  
(I, 281-82)

The questions pertain to both the paradoxical situation he finds in Christian-pagan Rome as well as to the paradoxical situation in which he finds himself emotionally. In neither case is there an answer.

So through the city I wander and question, unsatisfied ever,  
Reverent so I accept, doubtful because I revere.  
(I, 283-84)

By the end of Canto I, Clough's technique of juxtaposing letters for the purpose of ironic contrast is clear. Clough, however, was disturbed about his choice of the epistolary technique for purposes of narrative. In the letter to his friend Shairp concerning Amours de Voyage, which Shairp had severely criticized in its entirety,<sup>14</sup> Clough states:

If I were only half as sure of the bearableness of the [execution] as I am of the propriety of the [conception], I would publish at once. . . . I believe that the execution of this is so poor that it makes the conception a fair subject of disgust.<sup>15</sup>

Clough need not have been so self-depracatory. In many ways,

<sup>14</sup>Above, p. 194.

<sup>15</sup>Correspondence, I, 276.

his choice of the epistolary technique works in his favor.<sup>16</sup>

First, in terms of character, Clough can portray the indecisive, quixotic nature of Claude through Claude's own words. Since Claude is an intellectual who loves to philosophize about what he sees, his observations in themselves are stimulating. But of more importance are the irony and the pathos to which the reader may react as Claude's letters continue. Claude is

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<sup>16</sup>Judging from Clough's correspondence and his other prose writings, there appears to be no direct source for his use of the epistolary technique. In the novel, the epistolary technique had long reached its peak in the eighteenth century, and there were only sporadic attempts to revive the form in the nineteenth century. Godfrey Frank Singer, The Epistolary Novel (New York, 1963), pp. 155-58. Clough, with his interest in Goethe, would have been acquainted with Die Leiden des Jungen Werthers, an epistolary novel, but there is no resemblance between the two works in letter technique. Neither is there any resemblance to the plotless Obermann, a work much admired by Matthew Arnold. Senancour's use of the epistolary technique serves no dramatic function, the epistles being merely a means by which Senancour-Obermann can express highly personal observations about scenery and life. One other work of epistolary verse fiction with which Clough was probably acquainted is George Crabbe's "The Borough," originally published in 1810. Although Crabbe was probably an influence on the technique of the Mari Magno (see Albert Morton Turner, "A Study of Clough's 'Mari Magno,'" PMLA, XLIV [June, 1929], 582-89), there is little in "The Borough" to suggest it as a source of the Amours. Crabbe admits in his preface to the poem that his use of the epistolary form is merely a convenient method for the author to "retire from view, and an imaginary personage brought forward to describe his Borough for him." Poetical Works, ed. A. J. Carlyle and R. M. Carlyle (London, 1932), p. 101. This view, of course, is antithetical to Clough's in the Amours, where the use of the epistolary technique is essential to the dramatic and psychological values of the work.

essentially a shy individual; thus, his letters to Eustace, a friend in whom he can confide, allow him to express his deeper feelings. Again, the reader senses more immediately the pain and confusion which are Claude's when, for example, he admits to the pleasure of being with the Trevellyns. Much of this might have been done in diary form, but if the prologues and epilogues to each canto are criteria, we would have too much of the introspective, almost despairing Claude. Thus, Claude, writing to a sympathetic friend, keeps his own emotions in balance, while still allowing him to divulge deeply personal feelings. Also, the fact that Georgina and Mary are allowed to speak for themselves allows the reader to use reflectors in reacting to the character of Claude himself.

Secondly, in terms of plot progression, Clough utilizes the epistolary technique effectively. Although his prime concern centers on the shifting feelings and thoughts of Claude, Clough, nevertheless, arranges the letters so that some aspects of suspense are present too. For example, Claude's early letters deal essentially with Rome and its religion, and the Trevellyns are only casually mentioned. It is through Georgina that we learn that Claude has become familiar with the Trevellyns. Even when Claude gradually indicates his growing fondness for one of the daughters, the reader still does not know

whether it is Susan or Mary (Georgina is not a candidate) until Mary herself, at the end of Canto I, indicates the interest, indirectly, which Claude has taken in her. The epistolary technique also allows Claude to suppress information in a natural way. Only what information Claude can bring himself to divulge to Eustace need be reported. Thus, it is Eustace in Canto II who tells Claude that it appears that Claude is in love.

Thirdly, letters may contain objective information. Claude is an excellent reporter. Much of the effectiveness of his reporting comes from the vignette-like quality associated with letter writing. There need be no direct connection with a previous event; an opinion of one day can, without undue improbability, give way to a new opinion the next day. In this way, Clough can utilize Claude's reporting skill as an integral part of his vacillating nature.

Fourthly, there is the ease with which the background, the setting of the work, can be developed. One of the elements which Shairp particularly criticized in Amours de Voyage is Clough's lack of effectiveness in depicting scenes and scenery. Clough's response is masterful: "I am not sure that Scenes and Scenery, after which you always go awhoring, would exactly improve the matter."<sup>17</sup> Again, as with Claude's reporting, scenes

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<sup>17</sup>Correspondence, I, 278.

become part of the hero's main struggle. The same elations and frustrations that are evident in Claude's reactions to the rise and fall of the Roman Republic are reflected in his reactions to Mary. With the fall of the Roman Republic in Canto V go Claude's hopes for ever being united with Mary. But although the reader, like Eustace, may want to feel superior to the rationalizing Claude, still Claude's dilemma and his fear of action are worthy of the reader's sympathy. Besides the reader knows that although Claude has only mentioned the Trevellyns in passing, his comments on dramatized segments of the war--his anger and excitement juxtaposed on his intellectualized observations--reflect his own confused feelings toward Mary and the Trevellyns.

In the same way that Claude, in Canto I, expresses his feelings of ambivalence towards both the antiquities of Rome and the Trevellyns, in Canto II we get Claude's feelings of ambivalence towards the warfare suddenly taking place around him. In the prologue, Claude unsuccessfully attempts to answer the question of whether Rome attracts both the pilgrim and the barbarian because of "a spirit from perfecter ages" (II, 1) or whether it is merely an "illusion." Claude's first seven letters, for the most part, are devoted to reporting, with, of course, Claude's highly personal reactions to what he sees. Except for his com-

ment that the Trevellynys will expect him to be of some assistance, there is no mention of them in the first seven letters. It is almost as though Claude, anxious for the moment to avoid his ambivalent feelings towards them and Mary, has seized upon the war situation with which to occupy his mind.

But ambivalent attitudes dominate his thinking towards the war, too. The first four letters of Canto II vacillate between anger at the invading French and rationalizations about his own inability to act. Claude is also angered by "poor foolish England" (II, 25) who "could not, of course, interfere" (II, 27). But the rationalizing, intellectualizing Claude is quickly in evidence in letter II, where, as he echoes Horace, his own irony is apparent:

Dulce it is, and decorum, no doubt, for the country to  
~~fall,~~—to  
 Offer one's blood an oblation to Freedom, and die for the  
 cause; . . .  
 (II, 32-33)

In letter III, Claude excitedly reports that the French are coming closer and that the Italians have built barricades. He hears in a waking dream the war-like cadence of the Marseillaise, dreams "of a sword at my side" (II, 64). But the fantasy is quickly dispelled when, in letter IV, Claude returns to the reality of possibly having to protect the Trevellynys. The cynical Claude returns too as he observes that "one doesn't die for



good manners" (II, 71). Claude, however, cannot let his own ambivalent feelings rest; he must refine the matter further:

Is it the calling of man to surrender his knowledge and in-  
sight  
For the mere venture of what may, perhaps, be the virtuous  
action?

(II, 88-89)

As the letter ends, Claude finally becomes aware of the cowardly figure that he is presenting to Eustace:

And is all this, my friend, but a weak and ignoble refining,  
Wholly unworthy the head or the heart of Your Own Corres-  
pondent?

(II, 95-96)

His excitement, his anger, even his intellectual refinements give way, as they do throughout the poem, to a self-deprecatory question, both ironic and pathetic.

Letters V and VII of Canto II, while still commenting on his own ambivalent nature, show Claude's reporting skills at their best. He begins letter V casually by reporting that "we are fighting at last, it appears" (II, 97), but he discovers "the sign of battle" (II, 103) by the fact that the waiter cannot bring his milk for his coffee. Claude, then, in his own withdrawn fashion, notices the haste with which both civilians and soldiers drink their coffee, the eagerness with which they sling their muskets. These details, effective in themselves, also sharpen the image of the larger battle about to take place in the streets. When he leaves, the cafe is empty, as are the

streets. Letter V then shifts to Pincian Hill where, at twelve o'clock, he and many other foreigners "watch and conjecture" (II, 126) about dimly seen movements and "the report of a real big gun" (II, 125). But by "half-past one, or two" (II, 132) the guessing becomes tiresome. He leaves, and on his way back to his quarters, he aids an Irish family move and quiets the fears of two British spinsters before going "to make sure of my dinner before the enemy enter" (II, 142), an ironic comment on his earlier "heroism." There is talk of "guns and prisoners taken" (II, 144) and billeting on the walls, but, concludes Claude, "this is all that I saw, and all I know of the battle" (II, 146).

Claude's casual, almost bored account of the day's activity turns suddenly, in letter VI, to excited shouts of "Victory! Victory!" (II, 147) But just as suddenly Claude vitiates his enthusiasm:

Easier, easier far, to intone the chant of the martyr  
Than to indite any paean of any victory. Death may  
Sometimes be noble; but life, at the best, will appear an  
illusion.

(II, 151-53)

Nevertheless Claude is thankful that the Italians fought "and glad that the Frenchmen were beaten" (II, 163).

In letter VII, Claude returns to another eye-witness account, this time the dramatic experience of having seen a man

killed. Still typical of Claude, he is not entirely sure: "Yes, I suppose I have; although I can hardly be certain" (II, 165). While on the way home from St. Peter's, Claude finds himself surrounded by a crowd. There are swords in the air which descend; they smite, hew, chop. But Claude has no idea "over whom is the cry of this furor of exultation" (II, 188). He finally asks "a mercantile-seeming bystander" (II, 191) who responds that the victim is a priest who was trying to escape to the Neapolitan army. Claude, still unsure, and somewhat afraid because he is dressed in black, retreats to the edge of the crowd. Here, "stooping, I saw through the legs of the people the legs of a body." (II, 199)

Claude's skill in reporting—his sense of detail and the dramatic—is again in evidence. But again the reporting reflects Claude's own emotional state. This time it is not ambivalence so much as Claude's continued state of isolation. Claude tells Eustace that he is "the first . . . to whom I have mentioned the matter" (II, 200). He cannot tell the Trevellyn girls and he has no communication with other members of the English colony. Besides, who would really care or understand? There have been other disorders, Claude says in conclusion, but now all is peaceful and he can again walk

by the narrow streets to the Ponte Rotto, and onwards  
Thence by the Temple of Vesta, away to the great Coliseum,

Which at the full of the moon is an object worthy to visit.  
(II, 216-18)

Again, a letter which begins with excitement and purpose trails off to an isolated, but safe, retreat. In describing the crowd, Claude likens their movement to "a stream when the wave of the tide is / Coming and not yet come,—a sort of poise and retention" (II, 174-75). In the same way, Claude always seems poised, ready to break, but he remains frozen in the poised position. Gradually he retreats—to history, to antiquity, to the edge of the crowd, where he must stoop to see the legs of a body which he cannot identify.

Once more, as in Canto I, it is Georgina's chatter which interrupts Claude's introspection. Georgina is particularly fascinated by the rumor that Garibaldi's negro from America lassoed his enemies first and then kills them. The revolution itself, however, is merely an inconvenience since Mazzini's seizure of all horses may prevent the Trevellyns from leaving Rome the following day. But it is Claude's indecisiveness in his attentions towards Mary which really arouses Georgina's wrath. Nor can Georgina, who has already "lassoed" George Vernon as a mate, understand Mary's inactivity in bringing Claude around. Ironically, it is Georgina who informs her correspondent that Claude "was most useful and kind on the terrible thirtieth of April" (II, 229), a fact which Claude, in his own self-effacing

way, barely implied in his own letters. Ironically, too, Georgina is the first to mention specifically that Mary and Claude show interest in one another. Thus, Georgina not only furthers the plot through the information she supplies, but also continues her role as the insensitive bourgeois realist in juxtaposition on Claude's role as a sensitive but indecisive intellectual. Now that Georgina has spoken again, Claude's talk of Italian anger and redemption makes his own plight that much more ironic. In contrast to Georgina's portrayal of Mazzini as "dreadful," Claude ends letter IX with a tribute to Mazzini: "All honor to thee, thou noble Mazzini!" (II, 251)

Claude, in letters X through XIV, concentrates entirely on his feelings towards Mary. He is still reluctant to express his feelings directly but admits that he has great pleasure conversing with her (Claude does not name "her" until the end of letter XIV). Still, he will not admit that he loves her: "I am in love, you say: I do not think so, exactly" (II, 265). Typically, Claude speculates about two kinds of human attraction: one which "unsettles, and makes you uneasy" (II, 267), the other, the type that he prefers, which "poises, retains, and fixes and holds you" (II, 268). But Claude fears being moved, "for the will is excited; and action / Is a most dangerous thing" (II, 272-73). He trembles "for something factitious"

(II, 273), a word which, like "juxtaposition," echoes throughout the poem. What Claude really fears is loss of the pleasures that are his now; he does not want to be driven from his present "Eden." But in terms of plot the reader knows that the Trevellynys are already preparing to leave Rome, that the present tranquility both in the Roman streets and in Claude's relations with Mary must change.

Ironically, Claude decides to follow Mary only after he has assured himself that she does not love him and that the relationship is hopeless. Still he returns, in letter XIV, to confused parlayings with himself. He is sure that she is repelled by his manner, but his only defense is assuring himself that he is not in love. Those who are "contemplative creatures" (II, 309), those "upon whom the pressure of action is laid so lightly" (II, 310), must be content with isolation. Claude, torn by the feelings he cannot express to Mary, is really in need of Eustace, his only outlet, for support:

Mary Trevellyn, Eustace, is certainly worth your acquaintance.

You couldn't come, I suppose, as far as Florence to see her?  
(II, 317-18)

Claude, portrayed half-ironically, half-pathetically, must call to his friend to aid him resolve his dilemma. In this instance, too, Eustace's role as the recipient of Claude's letters is made a dramatic part of the epistolary technique.

Georgina returns to supply the information that Claude will escort the Trevellyns to Florence, a fact only hinted at in Claude's previous invitation to Eustace. She also becomes sentimental about her coming marriage to George (their names have helped link them from the beginning), a sharp contrast to Claude's self-torturing thoughts on the same subject. Mary, in a postscript, also shows ambivalence in her feelings towards Claude: he is "agreeable, but also a little repulsive" (II, 332). Quite casually, Georgina, in a final postscript, mentions that she will "get George, before he goes, to say something" (II, 339). The "something" will be an encouragement to Claude to state his intentions to Mary and the Trevellyns, a situation which Claude regards as demeaning and vulgar. The meddling Georgina has now prepared the way for Claude's final retreat. Thus, the end of Canto II prompts further delay on Claude's part when, in Canto III, he fears that the Trevellyns have been pursuing him. When others pursue, the intellectual Claude must retreat. Clough again provides a canto "curtain" for the reader, a dramatic conflict which requires resolution in the succeeding "acts."

Claude, in the prologue to Canto III, clings "to the wondrous St. Peter's" (III, 1) and the Vatican walls to "exclude what is meaner around us" (III, 5). If these fail, "books and

a chamber remain" (III, 6). Claude, however, is still not ready to give up. His thoughts turn to the delight of the Apennine landscape, and the association evokes in him the most fervent declaration of his love in the entire poem:

Ah, that I were, far away from the crowd and the streets of  
the city,  
Under the vine-trellis laid, O my beloved, with thee!  
(III, 15-16)

But juxtaposed on Claude's impassioned plea comes Mary's letter to Miss Roper, her tutor, complaining of Claude's sudden decision to remain in Rome. This is Mary's first letter in the work, her other efforts having been confined to postscripts attached to Georgina's letters. Again, Clough reserves for others information that furthers the action. Although Mary, too, has ambivalent feelings about Claude, she is obviously concerned about the real reason for his failure to accompany the Trevellynys. Clough has strategically waited until this point to introduce Mary as an active correspondent to impress the reader with the fact that she is a worthy counterpart of Claude himself. Georgina represents the vulgar aspects of the Trevellyn family, Mary the sensitive aspects. She realizes that Claude's intellectuality keeps him from being aggressive:

She that should love him must look for small love in  
return,---like the ivy  
On the stone wall, must expect but a rigid and niggard sup-  
port, and  
E'en to get that must go searching all round with her hum-  
ble embraces.

(III, 37-39)



She insists that she still finds him "repulsive," but she also has now introduced the word "love" itself. Mary's protests, like Claude's, indicate stronger inhibited feelings.

In the meantime, Claude's letters from Rome take on a bitter and despairing tone. He does not, however, state directly the reasons for his bitterness and despair until the end of the canto. At that time, we discover that it was George's question about Claude's intentions towards Mary which "astounded" and "horrified" him.

Great Heavens! to conduct a permitted flirtation  
Under those vulgar eyes, the observed of such observers!  
(III, 278-79)

Claude's immediate response to what he considers bourgeois and vulgar is still repulsiveness. But Claude has not lost all contact with his own feelings. When he discovers from Miss Roper, who becomes a convenient intermediary between the two, that Mary is innocent of the entire situation, he is eager to join her again. This time, however, it is too late.

In the main, Canto III details Claude's despondency over the turn of his romantic feelings. Now he finds all human endeavor useless. He recounts to Eustace that while on the way to Italy, the ship encountered a violent storm, which led Claude to philosophize that this is the way that Nature treats

her offspring.<sup>18</sup> Since Nature always triumphs, "Let us not talk of growth; we are still in our Aqueous Ages" (III, 59). Also, it is time to forget politics. The Roman Republic will have to do without him; anyway, Claude ironically observes, he cannot fight because he doesn't have a musket, wouldn't know how to use it anyway, at present is studying ancient marbles, and "I consider I owe my life to my country" (III, 71). But the irony of his situation is not sufficient to obliterate the pain which he feels in his present helpless situation: "Ah, good Heaven, but I would I were out far away from the pother!" (III, 78)

Claude, who feels the power of life being vitiated by the destructive forces of nature, politics, and most important, the Trevellyns, turns in letter IV to the subject of growth and decay, specifically in the Garden of Eden and over the tomb of Protesilaus and Laodamia. In these images, as well as in the following one of water birds in "long and dreary processions" (III, 92), Claude seems intent on not only filling his

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<sup>18</sup>This is the only expository passage in the poem detailing an event which occurred prior to the time of the opening letter, and even this event has only recently occurred. We know nothing of Claude's background except that he has been a student at Oxford. In this way the epistolary technique centers the reader's attention entirely on the dilemma of Claude's present situation, thus giving it a dramatic immediacy. Since Eustace is a good friend, there is no need for Claude to inform him of earlier events.

imagination with purposelessness and despair, but on finding a means to dispel the vulgar image of the aggressive Trevellyns in pursuit of him as a son-in-law. Ironically, Claude's thoughts are interrupted by another letter from Mary to Miss Roper, who is still in Rome. The Trevellyns are now in Florence. No longer is Mary critical of Claude's manners; now she would like news of him. But then Mary herself remains slightly ironic: "What is he doing? I wonder;—still studying Vatican marbles?" (III, 105) Claude, however, is still studying himself, still trying to maintain a balance between his love for Mary and his dislike of bourgeois aggressiveness. Claude's next letter is a curious blend of the comic and the tragic, and it gives him an opportunity to use two of his favorite words: "juxtaposition" and "illusion."

"Juxtaposition, in fine; and what is juxtaposition?" (III, 107) The answer comes in a lengthy image in which Claude sees himself sitting next to a girl in a railway-carriage or a steamer and, "pour passer le temps" (III, 109, 111), they "talk of eternal ties and marriages made in Heaven" (III, 112). But marriage itself must be regarded as an "illusion." When the "light of our knowledge" (III, 116) is set beside the "shock and convulsion of passion" (III, 115), a man finds it possible to marry only because he knows that death is not far away.

What Claude really fears is the intimacy of marriage itself, and thus by juxtaposing the possibility of death on the possibility of marriage, the latter becomes more bearable. In the same way, he rationalizes that a man can hardly be expected to accept a "circumscribed" life or marriage without the thought that there is also some transcendental "limitless ocean divine" (III, 125), some transcendental abstraction open to him.

Claude's notions are comic in their idiosyncratic presentation of marriage, but in the extreme position they pose as a rationalization for his own fears of intimacy they are also "comitragic." Once again, the reader sees the protective shield which Claude holds in defense against an intimate relationship. By the end of the letter, Claude even goes so far as to become angry at the thought that a woman does not expect a man to be sincere in his outlook towards marriage, thus giving the man an opportunity "to lie to you, flatter and—leave you" (III, 150). Thus, even in his fantasy, Claude has managed to escape from the circumscribed trap which a woman has set for him. In reality, of course, Claude's anger is directed towards the Trevellyns, whom he believes responsible for George's question about his intentions.

Eustace has suggested to Claude that "affinity" is greater than "juxtaposition," but Claude fears that like "juxtaposition,"

there are no "affinities" that are "at last quite sure to be final and perfect" (III, 156). Claude turns Eustace's suggestion aside by insisting on a transcendental kinship with "all things that are Nature's" (III, 160); thus, Claude need not be part of any disturbing present, only an all-encompassing past. His transcendental view embodies all Nature, all history, all art, all time, and he can escape from a present that is particularized by what he considers the treachery of the Trevellyns. Paradoxically, the view is counterpointed to the epistolary technique which concentrates only on the immediate present and eschews, in Claude's case, any reference to the past.

But Claude, in much the same way that he could not help but see the revolution around him, also sees, in his walks around Rome, lovers, "very probably faithful" (III, 174). Life could be beautiful, says Claude, if we could only eliminate "this vile hungering impulse, this demon within us of craving" (III, 180). As though to eliminate the "demon" at least for a short while, Claude turns, in letter IX, to repeating the phrase, "Mild monastic faces in quiet collegiate cloisters"<sup>19</sup>

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<sup>19</sup>Edmund Wilson, in his essay on A. E. Housman, might have added Claude-Clough to "the monastic order of English university ascetics," who include Housman, T. E. Lawrence, Pater, Lewis Carroll, Fitzgerald, Hopkins, and Gray. The Triple Thinkers (New York, 1938), p. 98. Wilson's quotation from T. E. Lawrence's Seven Pillars of Wisdom is a perfect description of Claude: "There was my craving to be liked—so strong and nervous

(III, 182, 189). But "the calm and composure and gentle abstraction" (III, 188) that is so appealing to Claude in the cloisters abruptly gives way to the "terrible word, Obligation!" (III, 190) which Eustace has thrown up to him. He almost frantically "repels" the word: "I will be free in this; you shall not, none shall, bind me" (III, 195). Mary's great charm existed in the fact that she held him to nothing, not even when Claude himself came "to compromise, not meet, engagements" (III, 203). Mary never spoke of obligations, Claude concludes. But a letter which had begun in the calmness of a cloister has suddenly burst into the anger of frustration. The need to juxtapose an antithetical emotion seems Claude's only means of inhibiting his true feelings for Mary.

In letter X, Claude, depressed by his own introspection and rationalizing, bursts out, in contrast to the quiet opening of letter IX:

Hang this thinking, at last! what good is it? oh, and what evil!

Oh, what mischief and pain! . . .

(III, 207-08)

But just as quickly, in letter XI, he is quiet again. In his

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that never could I open myself friendly to another. The terror of failure in an effort so important made me shrink from trying; besides, there was the standard; for intimacy seemed shameful unless the other could make the perfect reply, in the same language, after the same method, for the same reasons." Ibid., p. 96.

contemplation of the past, Claude remembers a landscape described by Horace, but although it is close by, he still has not visited it. In the same way that he has removed himself from personal contact with Mary, so Claude has not personally viewed Tibur or the villa of Horace. Again, an entire letter embodies the comi-tragic effect of Claude's situation. He is still in Rome, but he writes of the beauties he imagines in Tibur. Claude is most comfortable when he is least personally involved; he welcomes the second-hand, the vicarious. Still, the present does not entirely escape him; he is aware of his own illusions as well as of the impending doom of the Roman Republic. He still keeps a balance between illusion and reality by the juxtaposition of irony on such a situation:

But on Montorio's height, with these weary soldiers by me,  
Waiting till Oudinot enter, to reinstate Pope and Tourist.  
(III, 238-39)

Claude's explanation of why he has remained in Rome is delayed further by the insertion of another letter by Mary. It seems that it was George Vernon who had inquired of Claude about his "attentions" towards Mary, and Mary hopes that perhaps Miss Roper can let Claude know that "we were entirely unconscious" (III, 245). But then in three successive postscripts, Mary becomes confused about just what she wants Miss Roper to say. Fortunately, a letter arrives from Miss Roper. Mary then re-

sponds as though she were in conversation with Miss Roper, a device which relieves the despairing tone of Claude's earlier self-torturing letters.

So you have seen him,—indeed,—and guessed,—how dreadfully clever!

What did he really say? and what was your answer exactly? Charming!—but wait for a moment, for I haven't read through the letter.

(III, 248-50)

After asking Miss Roper "not to let it appear that I know of that odious matter" (III, 261), Mary brings her letter to a close with information necessary to further the plot. The Trevellyns are leaving Florence "in a hurry" (III, 265) to go to Milan, thus preparing the reader for the confusions of Canto IV. "I cannot say whither, but not at present to England" (III, 267).

Claude, in the final letter of Canto III, finally tells Eustace the reason for his failure to accompany the Trevellyns to Florence. He repeats Mary's explanation that it was George Vernon who had inquired about his "intentions." The snob in Claude returns as he reports that he was "astounded, / Horrified quite" (III, 274-75). It is clear now, too, why Claude's explanatory letter must be reserved for the ending of the canto. To have revealed Claude's snobbism so blatantly earlier in the canto would have diminished the pathos of Claude's situation, as well as make more ridiculous his transcendental philosophiz-



ing. Now that Claude divulges in the same letter that he is also going to take action, the snobbishness does not appear as a glaring flaw. Also, he has not been totally incapacitated by his rationalizing and introspection. Accepting Miss Roper's explanation that the whole unpleasant affair had been "unsanctioned, unknown" (III, 283) to the Trevellyn family, Claude has been trying to get horses in order to follow them. He will forsake seeing "the valley and villa of Horace; / Tibur I shall not see;—but something better I shall see" (III, 289-90). Thus, the final letter of Canto III ends on a hopeful, but incongruous note. Claude, attempting to find horses in revolution-torn Rome, presents something of a ludicrous picture, especially juxtaposed on his earlier reference to Horace's villa.

The epilogue of Canto III also leaves the reader unconvinced of Claude's new determination. Claude stresses the grandeur of "the City Eternal" (III, 303) which he must leave. As though reluctant to be on his way, Claude repeats the word "farewell" in five of the twelve lines of the epilogue. Ironically, too, he includes in his farewell the lake of Nemi, "imbedded in wood, Nemi, inurned in the hill" (III, 302), ironically, since near it is the sacred grove in which Diana was worshipped. Claude, who has worshipped the intellectual, the moments of the past, still clings to the chastity of the mind as

he begins his physical pursuit of love in the shape of Mary.

Canto IV is the briefest of the five cantos. Claude, for the most part, recounts his frantic, but futile, attempt to find Mary. Claude's letters are brief in order to underline the speed with which he attempts to find his beloved. Also, Claude is so involved in travelling that he has no time to be introspective or melancholy. In the prologue, Claude makes a firm declaration of his love:

Weariness welcome, and labour, wherever it be, if at last it  
Bring me in mountain or plain into the sight of my love.  
(IV, 9-10)

Claude's activity has even allowed him to face his own vacillation more directly. Although he paraphrases Brutus—"There is a tide, at least, in the love affairs of mortals, / Which, when taken at flood, leads on to the happiest fortune" (IV, 33-34)—he sees the comic irony of his own situation:

Ah, it has ebbed with me! Ye gods, and when it was flowing,  
Pitiful fool that I was, to stand fiddle-faddling in that  
way!

(IV, 37-38)

The action of Canto IV suggests Romeo and Juliet as an undelivered letter and hurried departures keep the lovers from meeting. It is not merely circumstance, however, that defeats Claude. There is his own ambivalent nature which forces him to turn away. The impulse urges him to keep travelling northward—"the mountains seem to demand me" (IV, 46)—in which case he would

find the Trevellyns at Lucerne. Instead, he chooses "the sense of the thing" (IV, 52) which is "simply to hurry to Florence" (IV, 52) where he might gain information from Miss Roper. In following his intellect, Claude, ironically, loses his beloved.

Mary, in the meantime, writes to Miss Roper from Lucerne. This is the final letter of Canto IV and details the "suddenly altered" (IV, 60) plans which have kept Mary and Claude from meeting. But Mary's factual exposition gives way, in a guarded manner, to her concern for Claude's whereabouts. She confesses that she had written Claude a note, which to Mary was an admission that she wanted Claude to follow her. Mary, now embarrassed by what she considers an admission of her love—and embarrassed by Claude's failure to appear—concludes her letter in an attempt to assuage her pride: "Any way, now, I repent, and am heartily vexed that I wrote it." (IV, 75)

The epilogue to Canto IV and the prologue to Canto V are companion pieces. Both contain eight lines and the opening phrases echo one another: "There is a home" (IV, 76); "there is a city" (V, 1). Each ends in a question. In the epilogue Claude imagines himself in Lucerne, but he thinks of Italy as the place in which to recover "the clue" (IV, 82, 83). As the canto began with Claude's haste to follow Mary into Switzerland, so it ends with Claude's haste to return to Italy. Now, though,

there is little assurance of finding her; in fact, it must all end with a question: "Hither, recovered the clue, shall not the traveller haste?" (IV, 83) The question is echoed in the prologue to Canto V as Claude asks himself whether he should return to Florence. As his thoughts of retreating from Switzerland—and from Mary—continue, he thinks of receding as far as Naples. The thought of travelling—of running—envelopes him as he considers "Sicily, Greece, . . . the Orient" (V, 7). But then in an attempt to comfort himself and to prepare the reader for the final separation of the lovers, Claude thinks, "Or are we to turn to / England, which may after all be for its children the best?" (V, 7-8) England, at least, has more comfort as a home than the "home on the shore of the Alpine sea" (IV, 76) with all its uncertainties. In the main action of the story, Claude is still in pursuit of Mary, but in his own thoughts, in the questions, he has given up hope. He is, after all, only a "child" emotionally and perhaps England is the best place to go. On the one hand, there is the desire to continue travelling, but there is weariness in the desire since it leads only to other countries and not to Mary. All that is left to Claude now is to rationalize away his separation from Mary, the main subject of his letters in Canto V.

Although Mary is still hopeful—because of Miss Roper's

encouraging words—that Claude will meet her in Lucerne, excitement and hope are gone from Claude's letters. His first letter to Eustace consists of three brief notes, the first from Florence, the second from Pisa, the third again from Florence.

Claude is still pursuing Mary, but it is hopeless: "I weary of making enquiries" (V, 28). He has also returned to his philosophical speculations: "Action will furnish belief,—but will that belief be the true one?" (V, 20) But the philosophizing doesn't wear well; Claude is desperately unhappy and in almost a sob he ends the first note: "Eustace, the Ropers are gone, and no one can tell me about them" (V, 26). (The use of Eustace's name gives the line its pathos since naming his friend emphasizes Claude's loneliness.) Claude's only hope, an idle one, is to hear from Eustace about some friends who know the Trevellyns and perhaps their whereabouts. Claude has now returned to his passive state, waiting for others to take the initiative and provide information.

Clough's method of juxtaposition again stresses the irony and the pathos of his story as Mary, in letter III, repeats Miss Roper's words that Claude had talked to her "very openly" (V, 41). Still, Claude evidently had remained guarded: "Made you almost his confessor, without appearing to know it" (V, 42). The reader, however, knows that Claude has already lost contact

with Miss Roper, who has left Florence for Lucca. Mary's last words stress the irony further: "But he could write to you;— you would tell him where you were going" (V, 50).

But as Mary is thinking in active terms of "writing" and "going," Claude is thinking in passive terms of "forgetting." In his next letter, he considers ways by which he can forget Mary. There must, however, be "nothing factitious or forced shall impair the old happy relation" (V, 52). He sees Mary as changing and "I will be bold, too, and change" (V, 58). But one thought races along on the heels of another now that Claude has eschewed all physical action. If he can now aspire to the Absolute, he will be doing what he feels she will be doing. All of this associating, however, only ends in further painful rationalization:

I shall be thine, O my child, some way, though I know not  
in what way.  
Let me submit to forget her; I must; I already forget her.  
(V, 61-62)

As though in need of a concrete form in which to fix his despair, Claude divides letter V into two seventeen-line stanzas followed by four nine-line stanzas. We are back to the bitter mood of Canto III, only this time the pain seems greater because the search has been futile.

I, who refused to enfasten the roots of my floating existence

In the rich earth, cling now to the hard, naked rock that  
is left me.

(V, 66-67)

Claude, having given up on finding Mary, finds that all other values have become "factitious," a word he began using in letter IV. First, he discards his "attempt at the Absolute" (V, 63) which he still saw in letter IV as a means of finding common ground with Mary. Now he shall have to believe "with a wilful, unmeaning acceptance" (V, 65). Once he believed that it was possible to choose a line of action when there was something at stake.

But it is over, all that! I have slunk from the perilous  
field in  
Whose wild struggle of forces the prizes of life are con-  
tested.

(V, 82-83)

Even courage now would only appear "factitious, unnatural, useless" (V, 85). As though the self-castigation and the discarding of values had become too great a burden, Claude, in the fourth stanza-fragment, remembers a barrel-organ which he heard playing an English psalm-tune "in the dreary streets of the city" (V, 86). From the tune he derived "comfort," a word with which he begins five of the nine lines of the stanza. But it is a "comfort" from which he derives only further self-pity:

Comfort me it did, till indeed I was very near crying.

Comfort it was at least; and I must take without question

Comfort, however it come, in the dreary streets of the city.  
(V, 90-94)

But the emotion associated with the psalm-tune quickly gives way to the thought that Claude contains within himself "a great moral basis to rest on" (V, 97). This, too, must be quickly discarded: "Ah, but indeed I see, I feel it factitious entirely" (V, 98). From now on he shall look at things directly:

Fact shall be fact for me, and Truth the Truth as ever,  
Flexible, changeable, vague, and multiiform, and doubtful.  
(V, 101-02)

The pun on "factitious-fact" only intensifies the muddled, self-tormented, lonely existence to which Claude has brought himself. The irony of the man who substitutes words and thoughts for any true feeling is indeed bitter. And as though to prove that he is indeed a man of strong feeling, but only to make more convincing his own self-pity, the final stanza-fragment finds Claude envisioning himself on his death-bed. Mary enters,

looking emptily at me;  
I shall entreat thee then, though now I dare to refuse  
thee,--  
Pale and pitiful now, but terrible then to the dying.--  
(V. 109-11)

Claude's fantasy, a child's fantasy of revenge, juxtaposed on his earlier considerations of the Absolute, courage, the moral basis of life, only heightens the weariness and the loneliness which have resulted from his fruitless pursuit of Mary. His one attempt at action has only ended in a passive day-dream of vic-





with Miss Roper: "Oh, how strange never once to have told him where you were going!" (V, 133) She becomes ironic about Claude's interests: "Is he gone back to Rome, do you think, to his Vatican marbles?—" (V, 136) But Mary, who is now the victim of Claude's passivity and self-pity, may only remain impassive herself:

Might you not write to him?—but yet it is so little likely!  
I shall expect nothing more.—Ever yours, your affectionate  
Mary.

(V, 139-40)

Letter VIII, like letter V, divides itself into individual fragments, this time, however, into first a fifteen-line stanza, then a ten-line stanza, and finally a return to the fifteen-line stanza. Again, it is as though Claude needs a well-defined form into which to cast his depressing thoughts and his rationalizations. Claude, like the armies of the Republic, is now in full retreat. His depressed state won't allow him to stay in Florence, "not even to wait for a letter" (V, 141). The caffès, the waiters, even the galleries only distress him. He takes, however, a modicum of comfort from returning to his old fatalistic attitude:

Oh, I knew it of old, and knew it, I thought, to perfection,  
If there is any one thing in the world to preclude all kindness,  
It is the need of it,—it is this sad, self-defeating dependence.

(V, 147-49)

But the "dependence" that Claude sought was the love and warmth which Mary might have provided. Claude, however, in his ambivalent way, must hide whatever true feelings he might have felt, and he must retreat to the rationalization to keep himself from totally succumbing to the "depths of depression" (V, 151). The fragment ends with Claude trying to find a way to do something for the rest of his life.

Ah, the key of our life, that passes all wards, opens all  
locks,  
Is not I will, but I must. I must,--I must,--and I do it.  
(V, 154-55)

And in the "I must" Claude can evade whatever purpose there might have been in his pursuit of Mary and retreat to a sense of duty rather than a sense of purpose.

In the second fragment, Claude retreats further; now he cannot even remember Mary's face clearly. Perhaps "there was something factitious" (V, 164) about the entire affair. Claude cannot even allow himself to believe that the pain and the weeping have been true. He must add the ironic remark that it has all been like a play.

By the third fragment, the emotional retreat is complete. Eustace has written offering to help by contacting some friends in Florence, but Claude is certain that these were the people he had already met and who had already departed. He insists that Eustace "do nothing more . . . It only will vex me" (V,

168). Thus, Claude, cut off physically from both Miss Roper and Mary, and having already decided that he will take no further action, now cuts himself off from the only other possible source of information, Eustace. Claude's loneliness is now also complete. Even if he met Mary again, he could not be certain that what had passed between them was important. "All might be changed, you know. Or perhaps there was nothing to be changed" (V, 170). And Claude has almost convinced himself that no feelings were ever present. He again retreats to a fatalistic view:

I could have told it before. The Fates, it is clear, are  
against us;

Great is Fate, and is best. I believe in Providence partly.  
What is ordained is right, and all that happens is ordered.  
(V, 172-77)

Still, Claude, in a last gasp, strives to contradict himself before the final isolation: "Ah no, that isn't it" (V, 178). The rationalization picks up immediately, however:

But yet I retain my conclusion.  
I will go where I am led, and will not dictate to the  
chances.  
Do nothing more, I beg, if you love me, forbear interfering.  
(V, 178-80)

There is no more to be done except to continue on to Rome and later to Egypt. Claude can only ask for "love" from Eustace, but, paradoxically, this "love" also prevents him from ever finding the real love that had entered his life.

Letter IX is a brief five-line interlude before Claude's

final physical retreat in letter X. The entire letter suggests both a physical weariness from travelling as well as an emotional weariness from his love affair:

Shall we come out of it all, some day, as one does from a tunnel?

Will it be all at once, without our doing or asking,

Who knows? Who can say? It will not do to suppose it.  
(V, 181-85)

Claude's final letter finds him back in Rome, but Rome, like Florence, does not suit him any longer: "the priests and soldiers possess it" (V, 156). Claude's disillusionment in love has now merged with his disappointment in politics. In both, of course, Claude could never bring himself to become an active participant. Thus, again, he reverts to his fatalistic view:

No, happen whatever may happen,  
Time, I suppose, will subsist; the earth will revolve on its axis;  
People will travel; the stranger will wander as now in the city;  
Rome will be here, and the Pope the custode of Vatican marbles.

(V, 190-93)

Perhaps, someday, he may resume his study of Roman antiquities, but this is the final irony of Claude's position. It was for knowledge that he originally came to Rome, but it was the excitement of the political situation and the emotional turmoil of his feeling for Mary which had really stimulated him. Returning to knowledge is Claude's final retreat. "Seek it, and

leave mere Faith and Love to come with the chances" (V, 202). But it was "the chances" which had brought Claude to the human contact which he so eagerly sought and which he now so quickly discards.

As for Hope,--Tomorrow I hope to be starting for Naples.  
Rome will not do, I see, for many very good reasons.  
(V, 203-04)

The pun on "hope" only intensifies the irony of Claude's final retreat. He does not explain any further "the many very good reasons" for leaving Rome, but the entire poem has been a commentary on them. The pursuit of knowledge is painful, indeed impossible, where a city has been subdued and where a sensitive human being has been defeated in the pursuit of love. Claude, forced out of his Garden of Eden, a garden of hope, will go "eastward, then, I suppose, with the coming of winter, to Egypt" (V, 205).

Mary, in the final letter and the final juxtaposition of the poem, still clings to some hope. It is an unrealistic hope, she admits, but her appraisal of Claude is a realistic one:

Finding the chances prevail against meeting again, he would  
banish  
Forthwith every thought of the poor little possible hope,  
which  
I myself could not help, perhaps, thinking only too much of;  
He would resign himself, and go. I see it exactly.  
So I also submit, although in a different manner.  
(V, 211-15)

Mary echoes Claude's use of "the chances," showing her own

realization that Claude is powerless when it comes to physical pursuit. He would be too embarrassed to admit to any trite consideration of hope, as she does; to Claude, Hope is merely the third part of Faith, Love, and Hope, to be treated as a witticism. She understands his resignation and the fact that he must "go," but she does not appreciate, as the reader must, the pain which Claude has undergone in order to arrive at such submission. Mary's submission is to return to England with her family. Claude exhorted Eustace to "do nothing more, I beg" (V, 180), but Mary cannot cut herself off so sharply from Miss Roper: "Can you not really come? We go very shortly to England" (V, 216). Mary is still in need of someone to share the experience of love with her, someone who understands the situation, not the shallow members of her family. She, too, we feel, would be embarrassed to admit her feelings to members of her family. But the rupture is complete. Claude will go to Egypt, Mary home to England. There are no more letters to juxtapose as the young lovers separate.

And the book, in the final epilogue, is exhorted to travel too: "So go forth to the world, to the good report and the evil" (V, 217). The word "go" is repeated at the beginning of each of the following three lines, both as an echo of Mary's final "We go very shortly to England" (V, 216) and as a final irony to the

poem. Claude, in his emotionally paralyzed state, is unable to "go"; except on further travels it is the book, the intellectualized version of the experience, which is asked to "go forth." Similarly, Claude had asked the reader in the prologue to Canto I to accompany him on his journey to Italy: "Come, let us go" (I, 3, 5, 10). He had, however, also warned "us" that the trip would be futile, that it was "but to go and have been" (I, 10). But in spite of the futility and the fact that he wants to cut himself off from faith, love, and hope, Claude still wants the reader to remember, as he must remember, the origin of the poem:

Go, and if curious friends ask of thy rearing and age,  
 Say, 'I am flitting about many years from brain unto brain  
     of  
 Feeble and restless youth born to inglorious days:  
 But,' so finish the word, 'I was writ in a Roman chamber,  
 When from Janiculan heights thundered the cannon of France.'  
(V, 220-24)

Thus, Claude, at the very end of the poem, still wishes to remind the reader that he had been part of a struggle, pathetically removed and "feeble" and "inglorious" though the participation may have been. The juxtaposition of "thundered" on "flitting," "feeble," and "inglorious" heightens the irony of Claude's final position and brings the "comi-tragedy" to its appropriate close.



## CHAPTER IV

### AMOURS DE VOYAGE: DICTION, ALLUSIONS AND IMAGERY, METRICS

#### Diction

Claude's vocabulary, as befits his Oxford background, is sprinkled, particularly in the first three cantos, with French, Latin, and Italian words and phrases. In this way, the reader is made aware of one important aspect of Claude's character--his intellectual background. But this is the "superior" Claude, the Claude at whom we laugh, the snobbish Claude who dislikes the bourgeois manners of the Trevellyns. By the time the reader reaches the fourth and fifth cantos, however, the Claude who evokes pity has taken over and, significantly, the foreign words and phrases, with only minor exceptions, have been dropped.

The second line of Claude's first letter to Eustace finds Claude writing "to put us again en rapport with each other" (I, 12). Disappointed in Rome, but delighted to be away from England, Claude, in the same letter, finds it a blessing to have removed himself from "all the assujettissement of having been what one has been" (I, 30). Thus, early in the poem, Claude strikes the reader as somewhat affected, a view readily substantiated when, in the second letter, he tells Eustace that

wherever he goes in Rome he is accompanied by "a tyrannous sense of a superincumbent oppression" (I, 36). The elaborate diction, the French words—particularly in letters to a friend—underline Claude's essentially snobbish nature. Again, when he admits to Eustace that he is "glad to be liked" by the Trevellyns "and like in return very kindly" (I, 220), he retreats, for a moment, from the admission by using French phrases which evidently help him restrain the enthusiasm his feelings direct: "So it proceeds; Laissez faire, laissez aller,—such is the watchword" (I, 221). In the very next letter, he repeats the phrases, again to restrain what to Claude is the recklessness of feeling: "But I am in for it now,—laissez faire, of a truth, laissez aller" (I, 227). Similarly, in Claude's image of himself on a train talking to a girl sitting next to him, to whom he talks about marriage, he interjects, on two occasions, the words "pour passer le temps" (III, 109, 111). Again, Claude, in a seemingly intellectual discussion of marriage, needs the French phrases to inhibit the "shock and convulsion of passion" (III, 115). The ironic jest in these instances seems to be on Claude, since he is not aware of the picture he presents to the reader. But later, in his excitement at seeing the Romans prepare to do battle against the French, he is aware of the irony of his own situation, that he, a student of antiquities, should

Dream of a cadence that sings, Si tombent nos jeunes héros,  
la  
Terre en produit de nouveaux contre vous tous prêts à se  
battre.<sup>1</sup>

(II, 61-62)

Claude's enthusiasm, however, is prefaced by his adjuration to Eustace to "tell it not in St. James's, / Whisper it not in thy courts, O Christ Church!" (II, 59-60) Claude, on another occasion, seems aware of the irony of his use of French when he describes an offer of help to an "Irish family moving en masse to the Maison Serny"<sup>2</sup> (II, 139), especially as juxtaposed on his ironic description of "endeavoring idly to minister balm to the trembling / Quinquagenarian fears of two lone British spinsters" (II, 140-41).

Similarly, Claude's use of Latin serves the double function, first, of having the ironic comment turn on him and, second, of allowing Claude to be ironic in his own comments. When Claude translates from Horace the lines beginning "Eager for

<sup>1</sup>The words come from the fourth stanza of "La Marseillaise," but Clough accommodates them to the hexameter line. The original lines read:

S'ils tombent, nos jeunes héros,  
 La France en produit de nouveaux,  
 Contre vous tout prêts à se battre!

Grand Larousse encyclopédique (1963), Vol. VII.

<sup>2</sup>This is "apparently" the British Embassy in Rome. Walter E. Houghton, The Poetry of Clough (New Haven, 1963), p. 129.

battle here"<sup>3</sup> (I, 161-67) to show his allegiance to "an older, austerer worship" (I, 159), the reader again smiles at the "superior" Claude attempting to impress his friend. The irony, however, is more bitter when Claude, translating again from Horace—"Here with Albunea's home and the grove of Tiburnus beside me"<sup>4</sup> (III, 220)—lets it be known that he will not visit the valley and villa of Horace, but instead must be content with his translation, not the reality. In his loneliness, as he paces

<sup>3</sup>The original Latin lines from Odes III, iv, appear as a footnote. Poems, p. 182. The lines are 58-64 in Horace, The Odes and Epodes, trans. C. E. Bennett (London, 1914), p. 190. Several differences in spelling are apparent.

<sup>4</sup>The Latin lines from Odes I, vii, also appear in a footnote. Poems, p. 206. The lines are 12-14 in Bennett, p. 22. The final motto also derives from Horace:

Flevit amores

Non elaboratum ad pedem.

Poems, p. 175. Bennett translates as follows: ". . . his plaintive strains of love in simple measure." "Epode xiv," Book II, p. 399. It is Teian Anacreon who is singing, "not otherwise enamoured of Samian Bathyllus." Earlier, Maecenas is addressed as "the victim of Love's fires." The epode ends: "I am consumed with love for Phryne, a freedwoman, with a single lover not content." This is hardly proper company for Claude: he is not "consumed with love," nor are his "plaintive strains . . . in simple measure." The second and third mottoes are more directly characteristic of Claude:

Il doutait de tout, meme de l'amour.

French novel

Solvitur ambulando.

Solutio Sophismatum

The French novel remains unidentified. The solution of the sophists is particularly descriptive of Claude's many walks along the streets of Rome. The first motto, from Twelfth Night, is discussed below, p. 278.

the streets of the city, Claude rationalizes away his need for "affinity" by his desire to be one with nature:

Lo, as I pace in the street, from the peasant-girl to the princess,

Homo sum, nihil humani a me alienum puto,--  
Vir sum, nihil faeminei,--<sup>5</sup> . . .

(III, 157-59)

Although the Latin proclaims him to be a man, Claude must mask his fear of "affinity" and prefer, instead, "juxtaposition."

Claude, capable of irony himself, uses his Latin several times for his own ironic purposes. Commenting on his own inability to fight, he exclaims:

So that I 'list not, hurrah for the glorious army of martyrs!

Sanguis martyrum semen Ecclesiae;<sup>6</sup> though it would seem this Church is indeed of the purely invisible, Kingdom-come kind: . . .

(III, 74-76)

Or in a similar vein:

<sup>5</sup>The first line derives from Terence Heauton Timoroumenos i. 77. "The second line is Claude's own variation on the first. He substitutes four new words to precede the a me alienum puto which is to be understood as following faeminei. The meaning therefore is 'I am a male, I regard nothing that concerns women as foreign to my interests.'" Walter E. Houghton and G. Robert Stange (eds.), Victorian Poetry and Poetics (Boston, 1959), p. 372, n.

<sup>6</sup>"Blood of the martyrs is the seed of the Church." Tertullian Apologeticus 50. Quoted in John Bartlett, Familiar Quotations (13th ed.; Boston, 1955), p. 69.

Dulce it is, and decorum,<sup>7</sup> no doubt, for the country to  
 fall,—  
 Offer one's blood an oblation to Freedom, and die for the  
 Cause; . . .

(II, 32-33)

Claude's use of Italian is limited and thus suffers less from the pomposity sometimes associated with his use of Latin and French. On the morning of the first day of battle, Claude reports entering the Caffè Nuovo and ordering "Caffè-latte!" The waiter responds, "Non c'è latte" (II, 102), and this to Claude is "the sign of a battle" (II, 103). In reportorial style, Claude refers to the "easy and nonchalant crowd" entering "osteria and caffè" (II, 242). Georgina, too, in an ironic juxtaposition, rejoices that the family will "escape from republican terrors / . . . by vettura" (II, 320-21).

Through his letters, Claude speaks to the reader in many voices. There is the ironic Claude, caustic about the splendors of Rome, particularly its Christianized surface, as well as about his fellow-countrymen, the Trevellynys. There is the reportorial Claude, able to give vivid accounts of the war that he sees in the Roman streets. There is the "superior" Claude, still wet with his undergraduate knowledge, sprinkling his letters with Latin, French, and Italian, as well as with literary and classical allusions. There is the hesitant Claude,

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<sup>7</sup>Horace Odes III, ii, p. 13.

unwilling to admit to new feelings that he encounters, unwilling to commit himself to a line of action. And there is the despairing Claude, sometimes evident only in oblique observations, sometimes in direct outbursts. There is even a lyrical Claude, most evident in the prologues and epilogues to each canto.

The Claude with whom we are most sympathetic is the hesitant Claude. Even though he retains his ironic attitude towards the Trevellyns in his first letters, his syntax, filled with parenthetical expressions, betrays his deeper feelings towards Mary:

Is it contemptible, Eustace—I'm perfectly ready to think  
 so,—  
 Is it,—the horrible pleasure of pleasing inferior people?  
 I, who never could talk to the people I meet with my  
 uncle,—  
 I, who have always failed,—I, trust me, can suit the Tre-  
 vellyns;  
 I, believe me,—great conquest,—am liked by the country  
 bankers.  
 And I am glad to be liked, and like in return very kindly.  
 (I, 213-20)

The vocabulary, too, is simpler and less allusive than when Claude indulges in his philosophic flights about religion and the monuments of Rome. Or, as the intellectual in love, still unable to trust his feelings, his sentences become filled with qualifying phrases:

I am in love, meantime, you think; no doubt you would think  
 so.

I am in love, you say; with those letters, of course, you  
would say so.

I am in love, you declare. I think not so; yet I grant you  
It is a pleasure indeed to converse with this girl.

(II, 252-55)

As he derives more pleasure in the same letter in recounting  
Mary's virtues, his words become more lyrical, more metaphori-  
cal:

No, though she talk, it is music; her fingers desert not the  
keys; 'tis

Song, though you hear in the song the articulate vocables  
sounded,

Syllabled singly and sweetly the words of melodious meaning.  
(II, 262-64)

But the lyrical flight is cut short as he ends the letter with  
a return to the qualified, hesitant statement: "I am in love,  
you say; I do not think so, exactly" (II, 265). It is through  
Claude's simple, qualified vocabulary that the reader comes to  
know that Claude is not a cold intellectual, thus underlining  
the final pathos of his separation from Mary.

Unfortunately, though, Claude, in speaking of love, also  
slips easily into a vocabulary of abstractions. In speaking of  
marriage as bearable only if death remains a constant possibil-  
ity, Claude exclaims:

Ah, did we really accept with a perfect heart the illusion!  
Ah, did we really believe that the Present indeed is the  
Only!

Or through all transmutation, all shock and convulsion of  
passion,

Feel we could carry undimmed, unextinguished, the light of  
our knowledge!

(III, 113-16)



In similar vein, Claude, weary of his search for Mary, again turns to a vocabulary of abstractions:

What one wants, I suppose, is to predetermine the action,  
So as to make it entail, not a chance-belief, but the true  
one.

(V, 22-23)

The use of the word "entail," with its legalistic connotation, makes Claude's intellectualizing of love ridiculous.

Claude's use of qualifying words and expressions is not confined to his statements about love. His vocabulary constantly betrays his uncertainty about his views of the Rome he sees. His first description of Rome stresses the word "perhaps":

Rome disappoints me much,—St. Peter's, perhaps, in especial;  
Only the Arch of Titus and view from the Lateran please me:  
This, however, perhaps, is the weather, which truly is  
horrid.

(I, 13-15)

When he is uncertain about his feelings towards the war and rationalizes that Nature meant us, "on the whole . . . to look after ourselves" (II, 39), Claude, in the course of one letter, uses the qualifying expression "on the whole" three times. He finally incorporates the expression into the final lines of the letter where other qualifying words appear as well:

Sweet it may be and decorous, perhaps, for the country to  
die; but,  
On the whole, we conclude the Romans won't do it, and I  
shan't.

(II, 48-49)

In contrast, when Claude becomes engrossed in his observations about the decay of Christianity in Rome and praises the pagan life, or when he describes, in reportorial style, the first street fighting (II, 97-146) and the killing of the priest by a Roman mob (II, 169-99), the qualifying words and phrases almost disappear. As Mary says of him,

observe, it is but when he talks of ideas  
That he is quite unaffected, and free, and expansive, and  
easy; . . .

(III, 32-33)

Primarily, it is the hesitating Claude, the Claude in love, who reverts to "perhaps," "it seems," "I suppose," "of course," the last phrase repeated eight times in Canto II. The last line of his final letter provides the appropriate comment on this aspect of his diction: "Eastward, then, I suppose, with the coming of winter, to Egypt."

As in The Bothie, the Amours utilizes repetition devices—of words, phrases, clauses—to help unify the work. Again, we find repetition both as a metrical device and as a means of echoing key words throughout the poem. As in The Bothie, too, repetition is often used to underline ironic elements. The chief difference is that Clough as third-person narrator in The Bothie can, from time to time, utilize repetition for his own ironic commentary. Claude, of course, is on his own. Unlike the Philip of most of The Bothie, Claude is capable of applying

repetition as an ironic device of his own. On the other hand, like the Philip of most of The Bothie, the device portrays him in an ironic light.

The Amours, like The Bothie, abounds in anaphora. The opening prologue counterpoints the opening clausal repetition of "'Tis but to" (I, 7, 9, 10) to the directive "Come, let us go" (I, 3, 5, 10), both stated three times. Claude invites us to go along on his journey, even though, ironically, "'tis but to" show us that it was all in vain. Letter VII of Canto I achieves a balance of construction through its opening and closing use of anaphora. The opening lines ridicule the Trevellyns:

Ah, what a shame, indeed, to abuse these most worthy people!  
 Ah, what a sin to have sneered at their innocent rustic pretensions!  
 Is it not laudable really, this reverent worship of station?  
 Is it not fitting that wealth should tender this homage to culture?  
 Is it not touching to witness these efforts, if little availing, . . .  
 (I, 135-39)

The closing lines find Claude ridiculing himself:

But for Adam,—alas, poor critical coxcomb Adam!  
 But for Adam there is not found an help-meet for him.  
 (I, 150-51)

A similar balance is struck in the epilogue to Canto III, although this time the anaphora is for lyrical purposes, when Claude repeats in the opening and closing lines the introductory "Therefore farewell." In a similar lyric vein, the opening

words of the epilogue to Canto IV and the prologue to Canto V—"There is a home," "There is a city"—echo each other in their use of anaphora.

At times, though, the anaphora produces an ironic effect with Claude the unsuspecting victim. In his excitement at the prospect that Oudinot may enter Rome and the fighting begin, Claude, although awake, did

Dream of a cadence that sings, . . .

· · · · ·  
Dreamt of great indignations and angers transcendental,  
Dreamt of a sword at my side and a battle-horse underneath  
me.

(II, 61-64)

The image of Claude as a warrior is ludicrous in itself, particularly juxtaposed on the preceding abstraction of "angers transcendental," but the added use of anaphora provides the effective framework for the ironic self-portrait. Similarly, Claude's portrayal of marriage as only possible when a funeral train looms in the background has, as a partial frame, the device of anaphora:

But for that final discharge, would he dare to enlist in  
that service?

But for that certain release, ever sign to that perilous  
contract?

But for that exit secure, ever bend to that treacherous  
doorway?—

(III, 119-21)

The accumulative effect produced by the anaphora stresses the ridiculousness of Claude's attitude, but too, it should be

noted, the repetition stresses his fear of marriage, as though almost by an incantatory repetition he can ward off the evil. In contrast, the letters of reportage are relatively free of the artificial device of anaphora, much as they are free of qualifying phrases. Also, the letters of Mary and Georgina exclude devices of repetition.

One of Clough's important methods of achieving unity in the Amours is to introduce a key word which he will then repeat, sometimes within a single letter, sometimes further along in the poem. This is the same device that Clough uses in The Bothie to achieve one important type of unity. Often Clough will work dialectically with a word, posing its opposite, and then attempting a resolution—all of this within the framework of Claude's character. These key words, often abstract in themselves, come to take on the shape of images. For example, Claude's dilemma is closely associated with his use of the word "juxtaposition." Claude's first use of the word comes at the end of letter XI, Canto I, when he compares, unfavorably, Susan and Mary Trevellyn to other girls who must be prettier, more pleasant, and more perfect in manners:

Well, I know, after all, it is only juxtaposition,—  
Juxtaposition, in short; and what is juxtaposition?  
(I, 225-26)

He leaves the question hanging, just as he has, earlier in the

canto, been juxtaposing Christianity and paganism, with no clear-out resolution. He picks up the question again in letter VI of Canto III when he is struggling to free his intellect of his objections to the Trevellyns so that he can express his true feelings to Mary: "Juxtaposition, in fine; and what is juxtaposition?" (III, 107) This time Claude attempts an answer, but it only comes in the form of an image in which he talks about marriage "with the girl that is next one" (III, 110) on a "tedious journey" (III, 109). The idea of marriage can only be endured knowing that death will bring it to an end, that marriage must give way to a "freer and larger existence" (III, 123). In this image, "juxtaposition" keeps Claude from the tighter emotional bond which he so fears, but which allows him to take refuge in the abstract. There can be no reconciliation of the head and the heart; they must stand separate, juxtaposed, in this limited existence on earth. Women, unfortunately, don't see it this way.

Allah is great, no doubt, and Juxtaposition his prophet.  
 Ah, but the women, alas! they don't look at it in that way.  
 (III, 137-38)

Allah may stand by the side of Mohammed and they may share their spiritual insights, but try to explain to a woman that her existence on earth is only leading to "a perfect and absolute something" (III, 144). Claude can take refuge in his "juxtaposi-

tion" and its comfortable association with separation, but only until the next letter when Eustace challenges him to substitute "affinity" for "juxtaposition." "Juxtaposition is great,—but, you tell me, affinity greater" (III, 151). But Claude will not hear of the stronger relationship which the word "affinity" denotes. There are "many affinities," he argues,

Stronger and weaker; and each, by the favour of juxtaposition,  
Potent, efficient, in force,—for a time; but none, let me tell you,

None, I fear me, at last quite sure to be final and perfect.  
(III, 153-56)

Thus, Claude clings to "juxtaposition" and its connotation of separation, and rejects "affinity" and the close relationship it might impose upon him.

Similarly, Claude's use of the word "factitious" provides a means by which Claude's dilemma can be echoed throughout the poem. Claude, fearful of action, suspicious of the type of human attraction which "simply disturbs" (II, 267), trembles, he says, "for something factitious, / Some malpractice of heart and illegitimate process" (II, 273-74). This is the hesitant, overly-sensitive Claude who cannot admit that he is "exactly" in love, who fears the excitement of love. He now craves, ironically, what he found to be a sham in the great Dome of Agrippa—a Christianized replastering job. In Canto V, as Claude gives

up the hope of seeing Mary again, he uses "factitious" four times. But now the desire to have something factitious enter his life has given way to the desire to face the reality of his lonely existence. He does not want to cling to her image falsely; "nothing factitious or forced shall impair the old happy relation" (V, 52). He admits that he is a coward; "courage in me could be only factitious, unnatural, useless" (V, 85). Any religious assurance that he has had in the past is now "factitious entirely" (V, 98). Even the outline of Mary's face has become "a sort of featureless outline" (V, 162). "After all perhaps there was something factitious about it." (V, 164) The word haunts him. As he pushes away the qualities which actually have given him pleasure in the past—courage, religious assurance, Mary's face—for fear that they are factitious, Claude is giving up hope that pleasure will ever come to him again. In a way, he has been overwhelmed by his attempt to avoid factitiousness. His desire to avoid the sham of Rome, the sham of the Trevellyns, in other words, his desire for truth, only leaves him a lonely creature at the end of the poem.

In reporting the killing of the priest, Claude compares the crowd, parenthetically, to the movement of a stream:

(Such as one fancies may be in a stream when the wave of the tide is  
Coming and not yet come,—a sort of poise and retention).  
(II, 174-75)



This, too, is a description of Claude's own position as he hovers in an attempted state of equilibrium over his feelings towards Mary but at the same time retains his hold on his ambivalent position. A few letters further, Claude echoes the phrase when, in his discussion of human attraction, he tells Eustace that he prefers the type that "poises, retains, and fixes and holds you" (II, 268). But Claude's "poise and retention" can go in one of two directions: either, as in another crowd-stream image, it can enter "shady recesses" (II, 242) or it can become "a flood as of molten lava" (II, 243). Although Claude does not, on the one hand, "like being moved" (II, 272), on the other hand, he reverses his field: "She goes,—therefore I go; she moves,—I move, not to lose her" (II, 291). Claude's two uses of the word "move" stress his undecided, "poised" position. Mary's words echo Claude's: "When," she asks, "does he make advances?" (III, 35) But Claude, in his desire to be one with Nature, would "fain be enfolded and fixed, as of old, in . . . rigid embraces" (III, 172). The "fixed" of this phrase echoes the "fixes" that earlier was associated with "poises, retains" (II, 268). Claude, attempting to gain the courage to pursue Mary, images the valley and villa of Horace "folded in Sabine recesses" (III, 218, 228), echoing the "shady recesses" (II, 242) which the crowd earlier entered. Here, Claude may remain

"poised," "fixed." He springs forward in his pursuit of Mary, but the poem ends with the movement of the lovers in opposite directions, Claude to the further recesses of Naples and Egypt where, one assumes, he will regain his "poise and retention."

Other words echo throughout the poem: "repel," "weary," "hope," "comfort," "come," "go." Many come in terms of opposites, although these are usually confined to individual passages. Thus, in the first letter, Rome disappoints Claude because of "all the foolish destructions, and all the sillier savings" (I, 21). Or again of Rome:

Yet of solidity much, but of splendour little is extant:  
 'Brickwork I found thee, and marble I left thee!' their  
 Emperor vaunted;<sup>8</sup>  
 'Marble I thought thee, and brickwork I find thee!' the  
 Tourist may answer.

(I, 48-50)

As Claude understands Christianity, it has "exaltations sublime, and yet diviner abasements" (I, 67). The opposing forces of Ancient and Modern constantly plague Claude throughout the first canto, as do the opposing forces of the Roman Republic and the French throughout the second canto. In his own inner struggle in the final lines of the epilogue to Canto I, several groups of words are used in opposition:

Is it religion? I ask me; or is it a vain superstition?

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<sup>8</sup>The words attributed to Caesar Augustus by Suetonius. Encyclopaedia Britannica, 14th ed., Vol. II.

Slavery abject and gross? service, too feeble, of truth?  
 Is it an idol I bow to, or is it a god that I worship?  
 Do I sink back on the old, or do I soar from the mean?  
 So through the city I wander and question, unsatisfied ever,  
 Reverent so I accept, doubtful because I revere.  
 (I, 279-84)

The description of the first battle uses many antithetical words: the men in the caffè blend "civilian and soldier" (II, 107); standing on the Pincian Hill with other tourists, they are "in the sun, but afraid of a probable shower" (II, 117); the smoke from the cannon is "white," but there is "black, from a burning house" (II, 120); the smoke, so far, has been "outside," but when it reaches the "inside" it will be time to give up their position and return home (II, 130-31). Speaking of women, Claude feels they prefer "the audacious, the wilful, the vehement hero" (II, 294), not "the timid, the sensitive soul" (II, 295).

Such examples abound in the poem, their use constantly underlining the essentially ambivalent nature of Claude's feelings. He fears the positive use of a word, just as he fears a positive feeling or action. As long as he can keep the conflict in terms of an intellectual idea—Ancient and Modern, Christianity and Paganism—he feels safe. But in terms of a personal emotion, specifically that of love, he must always take refuge in the antithetical. Thus, much of Claude's use of antithesis is appropriate to the character that Clough has drawn.

### Allusions and Imagery

In The Bothie, the setting of the Scottish highlands and the Oxford milieu of the main characters provide the basis of most of the allusions and images. In the Amours, the city of Rome and the intellectual nature of the hero provide a major portion of the allusions and images. Claude has the vast resources of the past to draw on, as well as the places and events which surround him. Philip, as well as his friends, takes delight in the natural surroundings of the Highlands—and the girls that he finds there. Although his letters, of which there are many, are often introspective, they only serve to enhance the ironic attitude which the reader takes towards him. Thus, too, the images and the allusions contained in them, as well as in his speeches, serve an ironic purpose. This is also true of the allusions used by Hobbes, the other undergraduates, and by Clough himself as narrator. Claude, as his own recorder of events and places, can apply his own ironic brush, although many times, as in the case of Philip, the irony, through his own allusions and images, is at his expense. Still, many times, to make his feelings and thoughts clear, Claude utilizes nature images, mostly of the sea. These, too, often have their ironic overtones. But Claude is a man of the intellect and of the city, and his allusions and images reflect, for better and for

worse, this characteristic.

In the same way that Hobbes turns Philip's quest into an "allegory" of the story of Jacob, so Claude, in more oblique fashion, takes Adam as his alter ego. Halfway through Canto I, Claude, realizing the foolishness of his superior attitude towards the Trevellyns, sees himself "in fantastic height, in coxcomb exaltation" (I, 145), naming the creatures that God brings before him. At this point in the poem, Claude can see the irony of his own position and can laugh at it:

But for Adam,—alas, poor critical coxcomb Adam!  
But for Adam there is not found an help-meet for him.  
(I, 150-51)

In Canto II, as Claude's doubts and fears about his love for Mary begin to multiply, he looks upon Eden as the haven of irresolution: "Drive me not out, ye ill angels with fiery swords, from my Eden" (I, 279). The world of the Trevellyns lies outside, and although Mary is there too, it is a frightening prospect. Claude's irresolution descends, in Canto III, to bitterness, almost despair, as he sees the Roman Republic destroyed and his own love for Mary vulgarized by what he believes to be a plot by the Trevellyns to marry off their daughter. Now, the Garden of Eden is no place for a creative Adam, coxcomb though he may be, but a place of decay. There are not two trees in the Garden, as is commonly supposed, says Claude,

But on the apex most high of the Tree of Life in the Garden,  
 Flowering alone, and decaying, the needless, unfruitful  
 blossom.

(III, 81-84)

This is "the transient blossom of Knowledge" (III, 83). Even knowledge, so dear to Claude, seems contaminated by the breath of the outside world. Finally, Claude's departure from Rome will take him "eastward" (V, 205), the point in the Garden of Eden where the "flaming sword" was stationed.<sup>9</sup> Similarly, it is "east of Eden"<sup>10</sup> that Cain goes. Claude, however, goes "eastward" not to found dynasties, as Adam and Cain do, but to loneliness. What started out as a witty allusion to an Adam who has "not found an help-meet" ends pathetically in Claude's emotional isolation.

Clough distributes other allusions to both the Old and the New Testament throughout the poem, but they do not follow as specific a pattern as the Adam allusion. Rather, they help stress a particular attitude or feeling in a particular passage. Early in the poem, when Claude's letters reflect an enthusiasm for philosophizing about all that he sees around him, he launches into a tirade against Luther, Luther who succeeded in bringing back "theology once yet again in a flood upon Europe"

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<sup>9</sup>Gen. 3:24.

<sup>10</sup>Gen. 4:16.

(I, 94). Claude ironically compares Luther's verbal flood to the biblical flood:

Lo you, for forty days from the windows of heaven it fell;  
     the  
 Waters prevail on the earth yet more for a hundred and  
     fifty.

(I, 95-96)

Claude, enjoying the image, comments that even the doves are "wearily fain to return" (I, 98). At another point of excitement, when Claude thinks that the Italian republican forces have defeated the French, he exclaims:

Victory! Victory!--Yes! ah, yes, thou republican Zion,  
 Truly the kings of the earth are gathered and gone by to-  
     gether.

(II, 147-48)

When, however, Claude's thoughts have become confused as a result of his newly found emotion, he turns to the Old Testament for a bitter expression of his confusion. He asks of the "Preserver of Men" (III, 210):

                                    Take from me this regal knowledge;  
 Let me, contented and mute, with the beasts of the field,  
     my brothers,  
 Tranquilly, happily lie,--and eat grass, like Nebuchad-  
     nezzar!<sup>11</sup>

(III, 211-13)

Again, in his futile attempt to find Mary, he sees himself

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<sup>11</sup>After being "driven from men," Nebuchadnezzar "did eat grass as oxen." Dan. 4:33.

"seeking, an inverse Saul, a kingdom, to find only asses"<sup>12</sup> (IV, 32). Claude, at this point, is still capable of turning his futile search into a witticism, but it is a witticism which hides a self-pity. He easily wearies of the search, and even a "kingdom" in the guise of a Mary is not worth the danger and excitement of action.

Although Claude in Rome is preoccupied with the meaning of Christianity as it exists in conflict with pagan ideals, there are only a few direct allusions which derive from the New Testament. One appears in the middle of a long sentence in which Claude, who has never meddled in politics, "never beheld a / New Jerusalem coming down dressed like a bride out of heaven"<sup>13</sup> / Right on the Place de la Concorde" (II, 18-20), admits that he is strongly sympathetic towards the Roman Republic in its struggle against the French. In Claude's concluding letter, he voices the hope that someday he may return to his studies.

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<sup>12</sup>Saul, going in search of his father's lost asses, becomes anointed King of Israel instead of finding them. I Sam. 9:3-10. Matthew Arnold, in "On Translating Homer," uses the same biblical reference to Saul. *Works* (London, 1903), V, 264-65. He also uses the expression "Solvitur ambulando," one of the mottoes of the poem. *Ibid.*, p. 229.

<sup>13</sup>"And I John saw the holy city, new Jerusalem, coming down from God out of heaven, prepared as a bride for her husband." Rev. 21:2.



Not as the Scripture says, is, I think, the fact. Ere our death-day,  
Faith, I think, does pass, and Love;<sup>14</sup> but Knowledge abideth.

Seek it, and leave mere Faith and Love to come with the chances.

As for Hope,—to-morrow I hope to be starting for Naples.  
(V, 197-203)

The "fact" is that Love is the greatest of these three; but, again, Claude masks his emotional isolation in a witticism by punning on "hope." Nevertheless, along with his allusion to "eastward," it is in terms of biblical allusion that Claude concludes his final letter, a wry comment on his earlier attempts to belittle the Christianity of Rome.

Claude's use of classical allusion is more abundant than his use of biblical allusion, partly because the forces of pagan culture appeal more strongly to him and partly because he is in the city of Rome. Claude is anxious for "the word that shall reconcile Ancient and Modern" (I, 200). The great Dome of Agrippa, with its "Christian belfries" (I, 155) and its "Martyrs, and Saints, and Confessors, and Virgins, and children" (I, 158), is an anomaly. He prefers to repeople it "with the mightier forms of an older, austerer worship" (I, 159). At

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<sup>14</sup>"And now abideth faith, hope, charity, these three; but the greatest of these is charity." I Cor. 13:13. "'Love' is a better translation than 'charity.'" The Westminster Study Edition of The Holy Bible (Philadelphia, 1948), p. 304, n.

this moment Claude translates a fragment of an Horatian ode.<sup>15</sup> This is the ridiculous Claude who later dreams of doing battle, but who wouldn't know how to use a musket—even if he owned one. The martial notes of this Horatian ode, however, give way in Canto III to the more lyrical cadences of another Horatian ode:<sup>16</sup>

Here as I sit by the stream, as I gaze at the cell of the  
Sibyl,  
Here with Albunea's home and the grove of Tiburnus beside  
me.

(III, 220-21)

But here, too, the ineffectual Claude triumphs. In the same way that Claude removed himself from the battle for the Roman Republic, he has even removed himself from the physical beauty that "the valley and villa of Horace" (III, 2, 8, 228) might have allowed him. He has translated the ode not "by cell of the Sibyl" (III, 231), nor "seated on Anio's bank" (III, 232), but while still in Rome "on Montorio's height" (III, 233). Claude is only left with "the shadows, / Faded and pale, yet immortal, of Faunus, the Nymphs, and the Graces" (III, 225-26).

Claude's difficulty in reconciling ancient and modern religions is also given dramatic form by his descriptions of the statues and marbles that he sees in Rome. Claude cannot believe

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<sup>15</sup>Above, pp. 248-49.

<sup>16</sup>Above, p. 249.

that the "marvellous Twain"<sup>17</sup> (I, 186) who "stand as instinct with life in the might of immutable manhood" (I, 189) can be converted to Christianity merely by placing a "Christian symbol" (I, 193) over them. He also asks, ironically, whether "Juno and Ceres, Minerva, Apollo, the Muses and Bacchus" (I, 196), by having their marble statues placed in the Vatican, have thus come into "the kingdom of Heaven" (I, 199). Claude finds in the Dome of St. Peter's "a positive, calm, Stoic-Epicurean acceptance" (I, 76). It is unfortunate that Luther had come upon the scene when Leo the Tenth was allowing "Jupiter, Juno, and Venus" (I, 90) to clear away the "Martyrs, and Virgins, and Saints, or at any rate Thomas Aquinas" (I, 92). The "vile, tyrannous Spaniards" (I, 105) have been the worst,

Here, overcrusting with slime, perverting, defacing, debasing,  
 Michael Angelo's dome, that had hung the Pantheon in heaven,  
 Raphael's Joys and Graces, and thy clear stars, Galileo!  
 (I, 112-14)

Thus, in Claude's rapid survey of Renaissance history and art, he manages to provide not only pictorial vignettes of Roman monuments, but also, through his allusions to pagan and Christian figures, a dramatic insight into his own ambivalence. He

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<sup>17</sup>The Dioscuri, who stand in the middle of the Piazza del Quirinale. "At one time the statues were supposed to represent horse-tamers and they were so called for a long time; from this ascription the square received its alternative name of Monte Cavallo." Rome and Central Italy, ed. Stuart Rossiter (London, 1964), p. 143.

admires "the mightier forms of an older, austerer worship" (I, 159), yet he depicts himself as unable, even before his romance with Mary, to approach any activity instinctually, a quality he associates with pagan life and art. Claude, like his view of Rome, has too much intellectual "rubbish" encrusted on his emotional needs and desires.

On two occasions, Claude utilizes classical sources for lengthy metaphorical purposes. In letter XII of Canto I, Claude, feeling himself slide away from his old life of "abstraction" as he enters into the new and dangerous life of the Trevellyns, sees himself as having

quitted the ship of Ulysses;  
 Quitted the sea and the shore, passed into the magical is-  
 land;  
 Yet on my lips is the moly, medicinal, offered of Hermes.  
 I have come into the precinct, the labyrinth closes around  
 me,  
 Path into path rounding slyly; . . .

(I, 234-38)

In entering the world of the Trevellyns, Claude gives up the security that he associates with the ship of Ulysses, the security of remaining on an intellectual plane. But the comparison of the world of the Trevellyns to the world of Circe,<sup>18</sup> even if

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<sup>18</sup>In an early draft of the poem, Clough adds to letter XI, Canto II, several other characters from the Odyssey. In speaking of the possibility of being in love with Mary, Claude recalls that girls in the past were often a combination of Scylla and Charybdis.

Scylla indeed and Charybdis! and here you will warn me, a Siren!

it includes Mary, underlines the irony of Claude's hyperbolic view of his new situation. Still, in Claude's fancied bewilderment that he "fain must collapse in despair" (I, 240), there is the comi-tragic element that illuminates Claude's basic fears of involvement. The extended image continues with Claude descending through a "fissure" to the "floor of cavern untrodden, shell-sprinkled, enchanting" (I, 245). But he has the protection of a "rope on my loins" (I, 242), which, as he descends, shall "relentless, upbear me from spots I would rest in" (I, 247). He knows that the rope will eventually guide him back to

the broad lofty spaces I quit, shall  
 Feel underneath me again the great massy strengths of abstraction,  
 Look yet abroad from the height o'er the sea whose salt wave  
 I have tasted.

(I, 250-52)

The imagistic rope that will protect Claude strongly suggests the cord which Dante thought he would use "to snare the leopard with the gaudy pelt," and which Virgil uses to bring Geryon out of the void to carry him and Dante to Malebolge:

When at my Guide's command I had unbound  
 its loops from about my habit, I gathered it  
 and held it out to him all coiled and wound.

He bent far back to his right, and throwing it

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Or is it, child of the Sun, enigmatic and potent a Circe?  
 Circe, or sweet in concealment, the sweetest of names, a  
 Calypso.

Poems, p. 518.

out from the edge, sent it in a long arc  
into the bottomless darkness of the pit.<sup>19</sup>

Claude's second use of a classical source for metaphorical purposes comes in letter IV of Canto III. Here, also, is an example of Clough's use of juxtaposed images. The classical image is that of the cypress-spires growing out of "the mythical tomb of the godlike Protesilaus" (III, 86) in sympathetic grief "to his love-lorn Laodamia" (III, 87). When the cypress-spires reach a prospect high enough to see Ilium, they wither "at the sight which still they upgrow to encounter"<sup>20</sup> (III, 90). Preceding this image is the one of "the Tree of Life in the Garden" (III, 81) which has at its apex "the needless, unfruitful blossom" (III, 84) forever flowering and decaying. Following the Protesilaus image comes a plea from Claude that water birds "that extrude from the ocean your helpless faces" (III, 91) fill

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<sup>19</sup>Inferno, trans. John Ciardi (New York, 1954), p. 146 (Canto XVI, ll. 109-14).

<sup>20</sup>Clough's lines are almost a paraphrase of the final lines of Wordsworth's "Laodamia":

Upon the side  
Of Hellespont (such faith was entertained)  
A knot of spiry trees for ages grew  
From out the tomb of him for whom she died;  
And ever, when such stature they had gained  
That Ilium's walls were subject to their view,  
The trees' tall summits withered at the sight;  
A constant interchange of growth and blight!

Poetical Works, ed. E. de Selincourt (Oxford, 1944), II, 272.

his imagination. As in the case of the Ulysses image, Claude again, at the thought of love (whether in terms of Circe or the faithful Laodamia), must quickly juxtapose thoughts of the sea to quiet his fears. The letter ends: "Let us not talk of growth; we are still in our Aqueous Ages" (III, 97). It must be remembered, too, that at this point in Canto III Claude is disillusioned in what he considers the vulgarity of the Trevellyn's action in showing interest in him as a possible husband for Mary. Earlier, Circe's "magical island" represented to him his own desire for an emotional attachment, but the Protesilaus-Laodamia image denotes the bonds of marriage, a more permanent attachment, thus, in Claude's eyes, more to be desired and more to be feared. The first image of the letter, the Tree of Life forever growing and decaying, makes an appropriate juxtaposition to the cypress-spires which, too, like Claude's desires for both love and marriage, grow and decay. But both images are swallowed by the final sea image in which all growth and desire are lost.

As well as biblical and classical allusions, there are a number of literary allusions. These, too, serve a double ironic function. Claude introduces Mrs. Trevellyn's literary tastes as a means of employing his own irony:

Somewhat affecteth the blue; would talk to me often of  
poets;  
Quotes, which I hate, Childe Harold; but also appreciates

Wordsworth;  
 Sometimes adventures on Schiller; and then to religion di-  
 verges;  
 Questions me much about Oxford; and yet, in her loftiest  
 flights still  
 Grates the fastidious ear with the slightly mercantile ac-  
 cent.

(I, 208-12)

Here, too, we have the superior Claude, the snob who cannot re-  
 sist the witty remark. Claude, in a way, is a frustrated Childe  
 Harold, one who would journey to foreign lands but who shudders  
 at the thought of display or action.

Although the name of Hamlet is never mentioned, his spir-  
 it, at least the part that "is sicklied o'er with the pale cast  
 of thought," pervades the ambivalent character of Claude  
 throughout the poem. Claude, on several occasions, paraphrases  
 lines from the play. While inveighing against Luther, Ignatius,  
 and the Spaniards, Claude interjects, "O my tolerant soul, be  
 still" (I, 103), an echo of Hamlet's reaction to the Ghost's  
 account of his own murder: "O my prophetic soul!"<sup>21</sup> Discour-  
 aged by his involvement in Roman politics, Claude asks, "And  
 what's the / Roman Republic to me, or I to the Roman Republic?"  
 (III, 66-67) Hamlet's involvement in having to kill is more  
 personally painful: "What's Hecuba to him, or he to Hecuba, /

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<sup>21</sup>I, v. All Shakespeare references are from the Kittredge  
 edition (Boston, 1936). W. H. Hudson was one of the first crit-  
 ics to draw a parallel between Hamlet and Claude. Studies in  
Interpretation (London, 1896), pp. 130-31.



That he should weep for her?"<sup>22</sup> The lines that follow in the same soliloquy<sup>23</sup> are echoed in Claude's self-pitying remark in Canto V: "I have had pain, it is true: have wept; and so have the actors" (V, 165). Ophelia's gracious tribute to Hamlet as "the observed of all observers"<sup>24</sup> finds its paraphrase in Claude's bitterly petulant remark about the Trevellyns: "The observed of such observers!" (III, 279) Claude, like Prufrock, is not a real Hamlet, but an "attendant lord."

The first motto of the poem suggests that Claude might be a comic Shakespearean figure:

Oh, you are sick of self-love, Malvolio,  
And taste with a distempered appetite!<sup>25</sup>

Claude, although he has a streak of the puritan in him, does not out the farcical figure that Malvolio does, even in love, and it is apparent that his creator does not dislike him to the degree that Malvolio's does. There is a touch of Iago in Claude, too, or so he likes to think. Claude, ironically castigating himself for his abuse of the Trevellyns, interrupts

<sup>22</sup>II, ii.

<sup>23</sup>

What would he do,  
Had he the motive and the cue for passion  
That I have? He would drown the stage with tears . . .

<sup>24</sup>III, i.

<sup>25</sup>Twelfth Night, I, v. Olivia's remark, however, is made in prose.

his questioning of their middle-class pretensions:

Dear, dear, what do I say? but, alas, just now, like Iago,  
I can be nothing at all, if it is not critical wholly; . . .  
(I, 143-44)

But Claude cannot play the role of an Iago long, much as he cannot play any single role for long. In the following image of Adam naming the creatures in the Garden (I, 145-51), Claude quickly sees the irony of his own position. Claude, too, paraphrases another Shakespearean hero, this time the Roman Brutus, when, in his unsuccessful pursuit of Mary, he stops long enough to comment:

There is a tide, at least, in the love affairs of mortals,  
Which, when taken at flood, leads on to the happiest fortune,-- . . .<sup>26</sup>  
(IV, 33-34)

Claude is undoubtedly many people, too many people, which explains both the irony and the pathos of his situation. Seeing him reflected in the guise of several Shakespearean characters, however, underlines Clough's own statement that his work is a *comi-tragedy*.

Claude, involved in the Roman political upheaval, as well as in marbles and love, refers from time to time to specific political figures and events. Ironically, the name of Mazzini, and thus the political situation itself, is first mentioned by

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<sup>26</sup>Julius Caesar, IV, iii.

Georgina.<sup>27</sup> It seems that Mamma is alarmed that Claude "may be turning a Papist" (I, 259) because he has been attending services at the Pantheon.

This was a temple, you know, and now is a Catholic church;  
and  
Though it is said that Mazzini has sold it for Protestant  
service,  
Yet I suppose this change can hardly as yet be effected.  
(I, 262-64)

To the Trevellyns, the Roman revolution is merely an inconvenience. Georgina laments the fact that Mr. Trevellyn cannot secure horses for their trip to Florence: "All have been seized for the use of this dreadful Mazzini" (II, 232). Claude's letter which follows, however, juxtaposes a tribute:

Honour for once to the tongue and the pen of the eloquent  
writer!  
Honour to speech! and all honour to thee, thou noble Mazzini!  
(II, 250-51)

Georgina, too, is the first to mention Garibaldi. George Vernon has seen him "dressed up in a long white cloak" (II, 220). Georgina, however, is more fascinated by il Moro,<sup>28</sup> who uses a lasso with which to kill his enemies (II, 220-26). The names of Garibaldi and his negro are repeated by Claude in Canto V, when Claude, himself defeated in love, laments the collapse of

<sup>27</sup>Above, p. 207.

<sup>28</sup>Speaking of both Garibaldi and Il Moro, Clough writes: "I have seen each separately, but not together." Correspondence, I, 268.

the Roman forces: "Noble Manara<sup>29</sup> slain, and Garibaldi has lost il Moro" (V, 113-14). Earlier, Claude had waited for the French to enter Rome, "waiting till Oudinot enter, to reinstate Pope and Tourist" (III, 239). Georgina mentions that Claude "was most useful and kind on the terrible thirtieth of April"<sup>30</sup> (II, 229).

In his use of specific reference to contemporary names and events, Clough provides a realistic background to his hero's personal problems. But although they are the "facts" of the poem, they also provide "analogy and similitude."<sup>31</sup> Claude's serious involvement with Mary coincides with the opening of hostilities between the Roman forces and the French forces. With the collapse of the Roman republic comes the "collapse" of Claude's love affair with Mary. As Garibaldi must return to the

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<sup>29</sup>Manara was a young aristocrat who, after the Austrians had reconquered Milan, brought a "regiment of gentlemen" to fight alongside of Garibaldi in Rome. At first, he thought Garibaldi "'a devil, a panther,'" and his men "'a troop of brigands.'" . . . Exactly a month later Manara became Chief of Staff to this 'devil and panther' whom he had so quickly learnt to love." George Macaulay Trevelyan, Garibaldi's Defence of the Roman Republic (London, 1907), pp. 119-20.

<sup>30</sup>The day on which the French, under Oudinot, entered Rome and were defeated by Garibaldi's forces. "By five o'clock, after nearly six hours' fighting, the whole French army had been driven off the field, with a loss of 500 men killed and wounded, and 365 prisoners." Ibid., p. 133.

<sup>31</sup>Clough's terms in his "Lecture on Wordsworth." Above, pp. 126-28.

hills, so Claude must travel "eastward." The republican forces may return to fight another day, but Claude, in his final isolation, has eschewed action and will return to his studies and his wandering.

Nature imagery, which dominates The Bothie, does not play as important a role in the Amours. Still, as in The Bothie, water imagery is the most important of the nature images. The sea, as Claude observes it, is most likely to be a destructive force. During the voyage from Marseilles to Civita Vecchia, Claude's steamer was "vexed" by stormy seas.

Looking around on the waste of the rushing incurious billows,  
 'This is Nature,' I said: 'we are born as it were from her waters,  
 Over her billows that buffet and beat us, her offspring uncared-for,  
 Casting one single regard of a painful victorious knowledge,  
 Into her billows that buffet and beat us as we sink and are swallowed.'

(III, 50-54)

Claude continues by linking this view of the sea with the pagan tradition:

This was the sense in my soul, as I swayed with the poop of the steamer;  
 And as unthinking I sat in the hall of the famed Ariadne,  
 Lo, it looked at me there from the face of a Triton in marble.

(III, 55-57)

Claude concludes this passage with a refrain that he will repeat again: "Let us not talk of growth; we are still in our

Aqueous Ages" (III, 59). Again, when he associates decay with growth in his images of the Tree of Life and the cypress-spires over the tomb of Protesilaus, he turns to the sea as an image of the arbitrariness of life and nature. The water birds have "helpless faces" in their "long and dreary processions" (III, 92). They are a "brood of the wind, whose coming is whence we discern not" (III, 93), and in search of a nest and a bed, they crowd "wet sands that the tide shall return to" (III, 95).

Claude wants the image of the water birds to fill his imagination not because he sees "human and natural vitality"<sup>32</sup> in the sea, but because it allows him an escape from the more despairing notion that growth is always accompanied by decay. At least, the sea has no purpose and no thought need be wasted on it. Claude repeats: "Let us not talk of growth; we are still in our Aqueous Ages" (III, 97). A little further on, Claude, in arguing that a man can marry only in the knowledge that the "perilous contract" (III, 120) will eventually be annulled by death, comments:

But for assurance within of a limitless ocean divine, o'er  
Whose great tranquil depths unconscious the wind-tost sur-  
face

Breaks into ripples of trouble that come and change and en-  
dure not,--

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<sup>32</sup>W. Stacy Johnson, "Parallel Imagery in Arnold and Clough," English Studies, XXXVII (February, 1956), 5. Also, see above, pp. 140-41.

But that in this, of a truth, we have our being, and know  
 it,  
 Think you we men could submit to live and move as we do  
 here?

(III, 125-29)

In this passage Claude provides an ironic comment on himself: the sea is described as "limitless" and "divine" and "unconscious," terms which elsewhere seem closely associated with Claude's desire to enter into the "abstract." It is the surface which changes, not the sea itself, and it is the surface which does not endure.

In the earlier image of having "quitted the ship of Ulysses; / Quitted the sea and the shore" (I, 234-35), Claude associates "the magical island" (I, 235) with the world of the Trevellyns, which to him represents change and a kind of human spontaneity which he fears. Fortunately, he has "the rope on my loins" (I, 242) to protect him from the change and spontaneity he associates with his emotional involvement with Mary, and which can swing him back to "plant firm foot on the broad lofty spaces I quit" (I, 250). Once more, he assures himself, he shall

Feel underneath me again the great strengths of abstraction,  
 Look yet abroad from the height o'er the sea whose salt wave  
 I have tasted.

(I, 251-52)

At least, if we are destroyed by the sea, we leave this world without anyone hearing our whimper, much as we leave an ill-

fated romance. At any rate, it is better, although sadder, to take our chances on the sea of abstraction than to trust to the strange and exhilarating feelings of earthly fissures and caverns.

The ocean, too, may actively pursue our destruction. Claude, rationalizing his inability to participate directly in the cause of Italian freedom, observes that it is Nature's intention that we preserve ourselves.

So we cling to our rocks like limpets; Ocean may bluster,  
Over and under and round us; we open our shells to imbibe  
our  
Nourishment, close them again, and are safe, fulfilling the  
purpose  
Nature intended,-- . . .

(II, 44-47)

In a similar mood of retreat, but less ironic, Claude images the rivers and lakes around "the valley and villa of Horace," a sight he is never to see. The Tibur and Anio are there,

and cool from Lucretilis ever,  
With the Digentian stream, and with the Bandusian fountain,  
Folded in Sabine recesses, the valley and villa of  
Horace:-- . . .

(III, 216-18)

He images himself sitting by the Digentian stream listening to the music of the Teverone, "dashing from mountain to plain, thy parted impetuous waters!" (III, 223) But Claude, in actuality, is "on Montorio's height, looking down on the tile-clad streets" (III, 233) of Rome. It is at this point in the poem that Claude



divulges his intention to pursue Mary and thus give up the "recesses" associated with the waters surrounding Horace's villa. Here, again, Claude associates water with passiveness and retreat, a form of self-destruction.

On other occasions, Claude associates water with purposeful movement, but it is still qualified movement. In describing the killing of a priest by a Roman crowd, he images the sensation of movement of the crowd by parenthetically observing:

(Such as one fancies may be in a stream when the wave of  
the tide is  
Coming and not yet come,—a sort of poise and retention); . . .

(II, 174-75)

Or, again, in describing the tranquil city, he finds it difficult to conceive

that this easy and nonchalant crowd, that  
Flows like a quiet stream through street and market-  
place, . . .

Could in a moment be changed to a flood as of molten lava,  
Boil into deadly wrath and wild homicidal delusion.

(II, 240-44)

The stream here, as the streams surrounding Horace's villa, is "quiet," but it can easily be turned into a destructive flood of lava. The poem begins with Claude asking us to accompany him "over the great windy waters" (I, 1) to an ancient land. Although the prologue to Canto I concludes "Come, little bark! let us go" (I, 10), still Claude has already assured us that

the voyage will be futile. "Let who would 'scape and be free go to his chamber and think" (I, 8), not start out on a sea voyage to a distant land. Any purposeful movement in association with the sea has been stultified. Luther, in bringing theology back "in a flood upon Europe" (I, 94), only confused matters. There seems more purposeful movement to the water image of Claude's paraphrase of Brutus, "There is a tide, at least, in the love affairs of mortals" (IV, 33), but Claude, for whom water journeys only result in futility or defeat, has not been able to take advantage of the tide. There is only one water image in Canto V, a brief one, but perhaps a significant one towards which the others have progressed. Alone in Florence, defeated in his attempt to find love, Claude tells Eustace:

So plumb I the deeps of depression,  
Daily in deeper, and find no support, no will, no purpose.  
(V, 151-52)

Any vitality or spontaneity that Claude may have hoped for has been inundated by "no will, no purpose."

Aside from the water images, there are relatively few nature images in the poem. The nature imagery is centered, for the most part, in Canto III, and, appropriate to the disillusionment that engulfs Claude in this canto, it concentrates on growth and decay. The blossom at the apex of the Tree of Life in the Garden forever grows and decays:

Budding, unfolding, and falling, decaying and flowering  
 ever,  
 Flowering is set and decaying the transient blossom of  
 Knowledge,—  
 Flowering alone, and decaying, the needless, unfruitful  
 blossom.

(III, 82-84)

The cypress-spires over the tomb of Protesilaus also grow and then wither. There is, says Claude, no point in talking of growth since growth inevitably leads to decay. In addition, there is the pain of uprooting oneself from established habits of thought in order to be transplanted to strange soil, the soil of the bourgeois Trevellyns and the soil of love for Mary.

Claude asks Eustace whether

the grain would sprout in the furrow,  
 Did it not truly accept as its summum and ultimum bonum  
 That mere common and may-be indifferent soil it is set in?  
 Would it have force to develop and open its young cotyledons,  
 Could it compare, and reflect, and examine one thing with another?  
 Would it endure to accomplish the round of its natural functions,  
 Were it endowed with a sense of the general scheme of existence?

(III, 40-46)

In other words, "let us not talk of growth" (III, 59, 97) since Nature and the universe are indifferent to man's condition and man only defeats himself in his attempt to "grow." Claude, earlier, disturbed that he has been attracted to Mary, that he may even be in love, fears the consequences of any action that he might take:

I do not wish to be moved, but growing where I was growing,  
There more truly to grow, to live where as yet I had languished.

(II, 270-71)

In the same way that Claude uses water imagery as a "similitude" of his desire to escape thought and feeling, so he images himself a part of nature in order to escape. "All that is Nature's is I, and I all things that are Nature's" (III, 160). He can become anything that he sees about him: "Swallow above me that twitters, and fly that is buzzing about me" (III, 166). It is not for some higher transcendental pleasure that Claude wishes to become part of Nature, but "to escape from our strivings, mistakings, misgrowths, and perversions" (III, 170). For this reason he wishes to "be enfolded and fixed, as of old" (III, 171) in the "rigid embraces" (III, 171) of stones, rocks, and trees.

In the prologue to Canto III, Nature, in the more specific sense of a woodland retreat, again offers an escape, this time not from thought, but "from the crowd and the streets of the city" (III, 15). It is in a pleasant retreat that Claude sees himself on an Apennine slope, where "with the chestnut the oak-trees imingle, / Where amid odorous copse bridle-paths wander and wind" (III, 9-10). The natural description continues until Claude, in the only direct admission he makes of his love, exclaims that it is here, in this beautiful retreat, that he would

like to be with Mary, "under the vine-trellis laid, O my beloved, with thee!" (III, 16) But when, by the end of Canto III, he has decided to pursue Mary, Claude, in the epilogue to Canto III, nostalgically bids farewell not only to Rome, but to "the forest emerging at sunset . . . studded with trees, chestnuts umbrageous and old" (III, 299-300). Claude is reluctant to leave the safety of the imagined forest much as he was reluctant to leave the imagined recesses of the valley and villa of Horace. But he reassures himself in the final line: "Therefore farewell! We depart, but to behold you again!" (III, 304) To a large degree, this is the same kind of perverse reassurance that he received from his insistence that growth must inevitably result in decay.

Clough's use of nature imagery to indicate both growth and decay does not, however, remain entirely consistent throughout the poem. In the final canto, Claude associates "trees and meadows" (V, 183) with the idea of once more beholding "clear day" (V, 183) after a journey through a dark tunnel. Also, in the final canto, he admits that his "attempt at the Absolute" (V, 63) has been utterly futile:

I, who refused to enfasten the roots of my floating existence  
In the rich earth, cling now to the hard, naked rock that is left me.

(V, 66-67)

Here the "rich earth" would seem to represent growth without decay. This image has its earlier counterpart in Mary's statement that to love Claude would be comparable to ivy trying to grow "on the stone wall" (III, 38). The ivy "must expect but a rigid and niggard support, and / E'en to get that must go searching all round with her humble embraces" (III, 38-39). The words "rigid" and "embraces" are then echoed when Claude concludes, a few letters later, that in his desire to become one with Nature he would "fain be enfolded and fixed" (III, 172) in the "rigid embraces" (III, 172) of stones, rocks, and trees. Thus, even though the nature image of the "rich earth" has shifted its connotation in the final canto, its earlier echoes still stress the escape routes which Claude so eagerly seeks.

Although the images of nature play an important metaphorical role in the poem, the city itself, particularly its streets, are central to its meaning, both as "fact" and as "analogy and similitude." Canto I concentrates on the churches and marbles of Rome, which represent Claude's struggle between paganism and Christianity. But in Canto II, with the introduction of the political situation, emphasis is placed on the streets themselves. The fighting itself, of course, must take place in the streets. Claude, after leaving the empty Caffè Nuovo, walks outside.

Empty too the streets, in all its length the Corso  
 Empty, and empty I see to my right and left the Condotti.  
 (II, 113-14)

Claude then joins a group from the foreign colony "on the Pincian hill" (II, 115) to watch the battle in the distance. But it is difficult to tell what is going on and so "down I go, and pass through the quiet streets with the knots of / National Guards patrolling" (II, 136-37). The streets, however, do not remain quiet or empty long. In another letter, Claude witnesses the surging of a crowd as it attacks and kills a priest in the Piazza which is entered by the St. Angelo bridge. The letter ends, however, with a return to quiet and empty streets:

Through the Trastevere walking last night, at nine of the  
 clock, I  
 Found no sort of disorder; I crossed by the Island-bridges,  
 So by the narrow streets to the Ponte Rotto, and onwards  
 Thence by the Temple of Vesta, away to the great Coliseum,  
 . . .

(II, 214-17)

Claude here, as elsewhere, is specific about the name-places of Rome as though, in the middle of his romance with Mary, he wants desperately to hold on to "facts." He is fascinated by the movement of the crowd which descends upon the priest, just as he is fascinated by another crowd which he images first, as flowing "like a quiet stream through street and market-place" (II, 241) and then finds it capable of boiling "into deadly wrath and wild homicidal delusion" (II, 244). Claude fears action on his own part, but he has great admiration for the Republican forces who take to the streets, even to kill. He must, however, always re-

turn to the quiet, empty streets to appease his own desires for action, but it is through passive retreat that Claude is finally defeated.

In Canto III, place-names are dropped as Claude finds himself pacing an unnamed street where he returns to the abstraction of wanting to become "all that is Nature's" (III, 160). Again alone, Claude sees couples on the street making love, and suddenly "life is beautiful . . . / As are the streets of a city we pace while the carriage is changing" (III, 176-77). Here, Claude echoes an earlier image of travelling in a railway-carriage where one meets a girl to whom one can eventually propose (III, 108-12). In both instances, there must be movement, not the violent movement of a crowd in the street, but a quiet, nonchalant movement which does not excite. It is then that Claude can be at ease. But in Canto IV, Claude returns to movement again, this time to the search for Mary. Place-names, this time the names of Italian cities, speed by: "Bologna, Parma, Piacenza, Lodi, and Milan" (IV, 17); later, to Como, Bellagio, Porlezza, Lugano, Baveno, Florence. But the quick travelling only wearies Claude and back in Rome he takes comfort "in the dreary streets of the city" (V, 86). It is a barrel-organ playing an English psalm-tune which gives him the comfort, but as though the street is important, too, he repeats the



phrase "in the dreary streets of the city" (V, 94). These, however, are the streets in which the noble Manara and il Moro have been slain. There is no further activity either in the streets of Rome or in the heart of Claude. Now, it is merely a matter of succumbing to fate and to further travel. "People will travel; the stranger will wander as now in the city" (V, 192). But the wandering will be without purpose, unlike the crowd's action in the streets, whether in killing or in making love. At least, Claude's earlier wandering had as its purpose the sights of Rome. The final wandering, after Claude's inability to excite the will, will be far less purposeful.

Rome and its streets, like the nature images of the poem, may also be seen in terms of growth and decay. Claude's original impression of Rome was that it was "rubbishy" (I, 20). It makes him "feel like a tree (shall I say?) buried under a ruin of brickwork" (I, 38). Or, continues Claude, it "is like its own Monte Testaceo, / Merely a marvellous mass of broken and castaway wine-pots" (I, 39-40). But still in this decay Claude can attempt some reconciliation of Ancient and Modern; at least, there might be some possibility of intellectual growth as there might be emotional growth in his relationship with Mary. In the cause of the battle for freedom in the streets, there is also the possibility of growth as there is in watching lovers walking

down the streets. But the streets turn "dreary" as Claude becomes disillusioned in both love and politics. And the final wandering is a decay from which Claude cannot extricate himself.

An important image through which Claude characterizes himself in the first three cantos is that of shadows. He is surrounded, of course, by the shadows of the historical past. His life, too, so far, has been shadowy, without a grasp of the reality of society. He finds it difficult to remove himself from these shadows and re-enter society as embodied by the Trevellynys:

How we  
Walk a livelong day, great Heaven, and watch our shadows!  
What our shadows seem, forsooth, we will ourselves be.  
Do I look like that? you think me that: then I am that.  
(I, 83-86)

Claude, unable to find his own identity, must hope that others will provide him with one. Claude, in visualizing himself as fighting for Roman independence and protecting the Trevellynys at the same time, cynically refuses to offer himself as a victim "to the mere possible shadow of Deity" (II, 94). What Claude cannot in actuality do is allow his feelings to become excited and thus provide himself with an identity. In the epilogue to Canto II, Claude echoes his original view of the shadow:

Ah, fair shadow, scarce seen, go forth! for anon he shall  
follow,—  
He that beheld thee, anon, whither thou leadest, must go!  
(II, 345-46)

Claude is trying to decide whether or not to follow the Trevellynys to Florence, but he cannot make a firm decision; instead, he sends his "shadow," his real desire to follow, and hopes, then, that his conscious self will be forced to follow. Claude, lingering in Rome, dreams of sitting beside the streams of Horace's villa, where "the shadows, / Faded and pale, yet immortal, of Faunus, the Nymphs, and the Graces" (III, 225-26) still abide. The shadow world of the past still makes a strong appeal to Claude, fearful that a pursuit of Mary will force him into the world of the Trevellynys where shadows do not exist.

Similarly, Claude's use of images dealing with childhood helps characterize his ambivalent nature. He is scornful of the "gauds and gewgaws, / . . . the toys and trinkets of childhood" (I, 79-80), which overlay the churches of Rome. But he admits later, when he believes that Mary is repelled by him, that he is prone to love "where it is easy" (II, 305), which he labels "the boy's own / Folly" (II, 304-05). When he submits to his own failure in finding Mary, Claude, in the prologue to Canto V, thinking of other places to go, feels that "England . . . may after all be for its children the best" (V, 7-8). Including himself among England's children only heightens the irony of Claude's essential ineffectiveness. Finally, Claude, in his thoughts, addresses Mary as "Oh my child" (V, 61) as he

attempts to find some communication with her through "the Absolute" (V, 59). This is, of course, Claude's own childish attempt to evade action. What to him was the childishness of Roman architecture is now reflected in his own emotional immaturity.

As in The Bothie, images centering around battles and soldiering play an important role in the Amours. There is, primarily, the larger picture of the Roman Republic at war, with its noble leaders and its slain heroes. There are, too, Claude's dreams of "yesterday Marseillaises" (II, 159) and "the look of the old 'Ninety-two" (II, 206). But in Claude's own struggle to free himself for action, he has suffered defeat and has to slink "from the perilous field in / Whose wild struggle of forces the prizes of life are contested" (V, 82-83). Claude's image of himself as a defeated warrior is ironic, as is his later lament to those who have fallen in Rome:

Whither depart the souls of the brave that die in the battle,  
Die in the lost, lost fight, for the cause that perishes  
with them?

(V, 118-19)

There is more than a touch of his own self-pity in these images, but there is also the pathetic image of an intellectual who cannot do battle in the arena of emotion. Earlier, Claude himself had been ironic about George Vernon standing "in radiant arms"

(II, 80) to protect Georgina against the revolutionaries. Claude, at this time, could laugh at his own image of laying down his life "for the British female" (II, 68). In his own ineffectual attempts to come to terms with his emotional defeat at the end of the poem, he returns to images of battle. The final one reflects both the "comedy" and the "tragedy" of Claude's situation:

Remembrance of hope I had cherished  
 . . . . .  
 Lies like a sword in my soul. I am more a coward than  
 ever, . . . .  
 (V, 142-44)

Even the "hope" on which he puns in his final letter (V, 203) has been destroyed. The "fiery swords" (II, 279) that he had hoped earlier would not drive him from his Eden of Abstraction and irresolution have now pierced his soul. Although the battle image is associated with the irony of his irresolution, still the "sword in my soul" (V, 144) adds a necessary pathos to Claude's final defeat.

### Metrics

For his second long narrative poem, Clough, after the experience of The Bothie, did not hesitate to return to the dactylic hexameter line. As in The Bothie, he finds this metrical pattern compatible both to the conversational and the ironic tone of the poem. The Bothie had proved that it was possible

to use hexameters in a long narrative without succumbing to the effects of monotony. Also, the constant use of mock-heroic elements, which are particularly adaptable to the hexameter line, aided Clough in giving vitality and variety to the poem. The problem of the dactylic hexameter in the Amours, however, is somewhat different. The use of letters does not demand the same type of narrative continuity necessary to The Bothie. The letters may constantly vary in length and in subject matter. The tone, as in The Bothie, is still basically conversational, but Claude is a more complex character than Philip and there is no third-person narrator to direct point of view. In other words, Claude's own words, which so often reflect shifting moods and attitudes, must accommodate themselves to the rhythms of the dactylic hexameters. Fortunately, Claude is an excellent reporter so that the hexameters need not be concentrated entirely on his subjective humors. Again, there are the chatty letters of Georgina and Mary to give rhythmical variety. Claude, a man of many moods, constantly shifts his stance: from reportage to highly personal observation; from ironic wit to gnarled emotion; from pomposity to self-pity. It is the function of the dactylic hexameters to accommodate themselves to Claude's shifting moods; better still, it is their function to heighten such moods and to draw attention, on many occasions, to their ironic intent.

As in The Bothie, the artificialities of scansion provide for a falling rhythm. The dactyl predominates, but the trochee, which almost invariably appears as the final foot,<sup>33</sup> is frequent; the spondee is used occasionally. There are, relatively speaking, more run-on lines in the Amours than in The Bothie, undoubtedly because the entire poem uses first-person narration and the conversational tone must be sustained. The main caesura usually comes in the middle of the line, but since Claude's letters abound in parenthetical expressions, qualified statements, exclamations, and questions, the hexameter line allows for the broken-line caesura necessary to Claude's many ambivalent statements. Also, as in The Bothie, there are many variations of caesura placement to give variety and emphasis to the conversational tone. For example:

Farewēll, / Pólitics, || / útterly! || / W hát cān ĭ / dō? || ĭ /  
 cānnot /  
 Fíght, yōu / knōw; || ānd tō / tāk ĭ ām / whóllý ā / shāmed. ||  
 Ānd āl / thōugh ĭ /  
 Gnāsh mý / téeth w hēn ĭ / lōok ĭn yōur / Frēnch ōr yōur /  
 English / pápers, || /  
 W hát ĭs thē / gōod ōf / thāt? || W ill / swēaring, || ĭ /

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<sup>33</sup>The major exception arises in the prologues and epilogues which utilize the meter of the classical distich. See below, pp. 318-20.

wónder, || / ménd mátters? || /

(III, 60-63)

In the above lines, the first run-on line is part of the broken rhythmical pattern of the first five caesuras. The second run-on line, however, becomes part of the unpunctuated third line with its more freely swinging dactyls and trochees. The rhythm, before it gains momentum, is halted at first by the internal rhyme of the line-ending "I" and the subsequent "my," as well as by "gnash" and "teeth" with their long vowels and many consonants. The fourth line returns to broken caesuras resulting from the two questions and the parenthetical "I wonder." In the final half of the line, the alliteration of "w's" and the alliterative and spondaic "mend matters" also create a halting emphasis to the questions. These lines, too, typify a repetition found frequently both in The Bothie and the Amours: repetition of the same word. Thus, line one repeats "can" and line three repeats "your." The repetition of "can" in "cannot" emphasizes the antithesis of the question and the answer, while the repetition of "your" connects more easily Claude's sneering attitude towards both the French and the English "papers."

The passage in which Claude images himself on the island of Circe exemplifies well many aspects of the combined sense, sound, and rhythmic patterns of the poem. Claude, in this passage, fears the emotional relationship which is developing be-



tween him and Mary and rationalizes that one day it must be "painfully broken" (I, 231). He is not ready, however, to retreat:

But I have / made the / step, || have / quitted the / ship  
 of U / lysses; || /  
 Quitted the / sea and the / shore, || passed / into the /  
 magical / island; || /

(I, 234-35)

The "ship of Ulysses" is associated in Claude's mind with the safety of "abstraction," an area in which no action or reaction is necessary; the "magical island" represents the strange world of emotion and decision, the world of Mary and the Trevellyns. Thus, the initial stress on "but," a word which might ordinarily be considered metrically weak,<sup>34</sup> is necessary to place these lines in contrast to the preceding ones in which Claude takes comfort in imagining that one day the ties to Mary will be broken. A decision has been made, at least for the moment. To stress the firmness of Claude's resolve, the caesuras are in their appropriate place, the dactylic rhythms predominate. The repetition of "quitted" stresses Claude's resolve both in thought and in sound; the "k" sound is then repeated in the

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<sup>34</sup>In The Bothie, the tendency is to accent such weak openings in order to give a mock-heroic reading. In the Amours, it is sometimes appropriate to accent weak openings, sometimes not, depending on the context.

significant "magical." Other important words alliteratively repeat an "s" or "sh" sound: "step," "ship," "Ulysses," "sea," "shore," "passed." The sibilants add a gliding effect, as though to emphasize the movement towards the island. The final word, "island," echoes the "I" of the first foot, thus providing another sound device by which to tie the two lines together.

But Claude, always quick to qualify, turns away from the regularity of the opening two lines to interrupt, rhythmically, the subsequent line:

Yét on mý / líps is thě / móly, || mě / dícínáľ, || / offered  
 of / Hérmes. || /

(I, 236)

There are two internal caesural breaks this time, stressed by the alliterative "m" sounds which had their origin in "made" and "magical" of lines 234-35. The stress on the opening "yet," like the stress on the opening "but" of line 234, emphasizes the contrast Claude will undertake. But he only wants to reassure himself momentarily; he is still excited by the prospect of an enchanting new world:

Ī hāve come / intō thě / přecínct, || thě / lábyřínth /  
 clósēs ā / rōund mě, || /  
 Páth intō / páth rōundíng / slýlý; || Ī / páce slówlý / on, ||  
 ānd thě / fáncý, || /  
 Strúglíng ā / whíle tō sūs / táin thě lōng / séquēncēs, || /

wéary, || bě / wílděred, || /  
 Fáin mŭst oŭl / lápse ĭn dě / spáir; || ĭ / yíeld, || ĭ ăm /  
 lŏst, || ănd knŏw / nóthing; || /

(I, 237-40)

The opening "I" is weak, perhaps to reassure Claude that he need not regard the experience that is to follow too personally. There is a regularity to the feet that follow, with the caesura in its anticipated place. But the alliterative "k" sound in "come," "precinct," "closes" links words that introduce an ominous note, ironic, however, from the standpoint that Claude is imagistically depicting a descent into the world of the Trevellynys. The alliteration continues in line 238 with the "p" sounds, already introduced by "precinct," the "s" sounds, which come to dominate line 239, and the final "know nothing" of line 240. The final three lines, as Claude's feelings become aroused in his struggle and defeat, return to the broken internal caesuras. He manages to "sustain" himself briefly through the sibilants of line 239, but he ends "in despair" with the alliterative "know nothing."

The passage continues:

Yét ĭn mŭ / bŏsŏm ŭn / brŏkĕn rĕ / mǎinĕth thĕ / clŭe; || ĭ  
 shăll / ŭse ĭt. || /

(I, 241)

The emphasis on the opening "yet" returns the reader to line

236, where the "moly" originally held out hope. The regularity of the dactyls reflects Claude's hope that he need not succumb to the labyrinth. The delay of the caesura until the fifth stress gives more breadth to the statement of hope, as does the alliterative "bosom unbroken" in its emphasis on Claude's firmness. There is also emphasis and variety in the curtness of the final words where only "use," which is in assonance with "clue," receives a stress.

Claude then goes on to his means of escape:

Ló, || with thě / rópe ón mý / lóins ĭ dě / scénd thróugh  
 thě / fissúre; || ĭ / sínk, || yět /  
 ínly sě / cúre ĩn thě / stréngth óf ĩn / vísíblě / árms úp  
 ă / bóve mě; || /  
 Stíll, || whěresǒ / évér ĭ / swíng, || whěre / évér tǒ / shóre,  
 ǒr tǒ / shélf, || ǒr /  
 Flóor óf / cávėrn ún / tróddėn, || shéll- / sprínklėd, || ėn /  
 chántíng, || ĭ / knów ĭ / 245  
 Yět sháll / óne tíme / féel thě / stróng córd / tíghtėn  
 ă / bǒut mě, — || /  
 Féel ĩt, || rě / léntlėss, || úp / bėar mě fróm / spǒts ĭ  
 wóuld / rést ĩn; || ănd / thóugh thě /  
 Rópe sway / wíldly, || ĭ / fáint, || crágs / wóund mě, || fróm /  
 crág untǒ / crág rě- /

Bóundíng, || ór, / wíde ín thě / vóid, || ĭ / díe tén / déaths, ||  
 ěre thě / énd ĭ /

Yét sháll / plánt fírm / fóot ón thě / bróad lóftý / spácěs  
 ĭ / quít, || sháll /

Féel únder / néath mě á / gáin thě / gréat mássý / stréngths  
 óf áb / stráctíon, || /

Lóok yét á / bróad fróm thě / héight ó'er thě / sea whóse  
 sállt / wáve ĭ háve / tástěd. || /

(I, 242-52)

Although these lines stress Claude's means of escape, they constantly refer back to the cavern in which Claude fears remaining. The rhythms of the lines duplicate Claude's shifting emotions. Thus, the lines which hold promise for escape run smoothly, more quickly, often without internal caesural break. The lines which still carry Claude back to the cavern use many irregular caesuras, as well as run-on lines. Line 242 counterpoints the two emotions. The introductory stress on "lo" prepares for the counteracting force to the cavern, the "rope on my loins," which, with the subsequent words, follows a regular dactylic pattern. The caesuras surrounding "I sink," however, momentarily impede the progress to safer ground. But the enjambed "yet" introduces another regular pattern of dactyls, this time unimpeded by caesura, to reinforce the security intended by the context. The next two lines (244-45), however, return

to the fears associated with the mystery of the abyss and, appropriate to the rhythmic patterning of this passage, take to the irregular caesuras associated with Claude's excitement and fear of the unknown. The run-on "or" counterpoints the broken internal caesuras as it rushes on to another part of the cavern where particular emphasis is placed, through caesural break, on "shell-sprinkled, enchanting." Also, the proliferation of "s" and "sh" sounds of lines 242-44 find their resting place in "shell-sprinkled," and perhaps remind us of the emphasis in lines 234 and 235 on "step," "ship," "Ulysses," "sea," "shore." The run-on "I," however, of line 245, along with the stress opening of "Yet" in line 246, prefaces a non-caesural line that returns Claude to the safety of the cord. This line has a spondaic movement as though the equal stresses were necessary to reinforce the security of the "strong cord."

Line 247 would seem to be the one exception to the rhythmic patterning of this passage since it continues the image of the security of the rope, but includes three internal caesuras. Still, although Claude emphasizes "relentless," it is the words "upbear me from spots I would rest in," in regular dactylic movement, that preoccupy him. The run-on "the" is caught up in the spondaic "Rope sway wildly" and "faint, orage wound" (l. 248), as though the more deliberate movement were

necessary to curtail the overwhelming excitement that the cavern represents. The repetition of the cacophonous "crag" counterpoints the earlier euphonious "shell-sprinkled, enchanting" (l. 245). As though Claude must run for his life, he breaks the word "re-Bounding" in two at the end of the line to produce a kinesthetic effect. The excitement of the "Bounding" is then ameliorated, although still in broken caesuras, first, by the slower paced, long-voweled "wide in the void," almost a slant rhyme, and then by the spondaic "die ten deaths" which also continues the earlier "d" sound. Similarly, "wide" and "die" link in an anagrammatic and slant rhyme manner. The final "ere the end" and the run-on "I" speed Claude to the firmer, more regular dactylic rhythm of line 250. The spondaic "plant firm foot" reinforces the movement back to the safety of the "broad lofty spaces." Further reinforcement derives from the run-on "shall" to a predominantly dactylic line (l. 251) where, with the possible exception of a slight pause after "again," there are no agitated internal caesuras. The same is true of the final line until the quick rhythm is halted by the alliteration of "s" in "sea whose salt" and "v" in "wave" and "have." The final "tasted" echoes in "t" and "s" sounds the preceding "sea" and "salt." It is as though Claude lingers for a brief moment on the "salt wave" which represents his final attachment to the

exoticism he found on "the magical island."

The preceding metrical analysis is aimed at showing Clough's skill in integrating rhythmical and sound patterns into a passage that concentrates on Claude's ambivalence. It should be noted, too, that the hyperbolic imagery, which produces an ironic effect, is also stressed by these shifting rhythmic patterns. But the hexameter line adapts itself to other elements in Claude's character as well. For example, there is the pompous Claude of the stentorian listings:

Júpĭter, || / Júnŏ, || and / Vénus, || Fĭne / Árts, || and Fĭne /  
 Létters, || thě / Poets, || /  
 Scholárs, || and / Scúlpťors, || and / Páinters, || wěre /  
 quíetlŷ / cléarĭng ě / wáy thě /  
 Mártŷrs, || and / Vĭrgĭns, || and / Sáints, || ōr ět / ěný rĕte /  
 Thŏmĕs Ā / quĭnĕs. || /

(I, 90-92)

Less stentorian, but another listing is Claude's definition of Truth:

Fléxĭblě, || / chĕngěĕblě, || / vĕgue, || and / mŭltĭ / fŏrm, ||  
 and / dŏubťŭl.-- || /

(V, 102)

In both examples, the hexameter line allows for an extra word or two which identifies Claude's "superior" nature and thus heightens the ironic attitude to be taken towards Claude. This



is not only true of Claude's listings, but it is also true of the extra word or phrase in his many rationalizations. For example, in his attempt to forget Mary, Claude states:

Nothing fāc / tītious ōr / fōrced shall ĩm / pāir thē ōld /  
happy rē / lātīon. /

(V, 52)

Or, while Rome falls, he sits

Mōpīng ānd / mōurnīng / hēre,-- || fōr / hēr, || ānd mŷ / sēlf  
mūch / smālēr. || /

(V, 117)

In the first example, "or forced," and in the second example, "and mourning" add the extra word which inflates Claude's attempt to dispose of his feelings for Mary, thus adding the extra touch of irony already inherent in Claude's rationalizations. Also, the extra words allow for extra alliteration which, in both instances, through emphasis of sound device, throws doubt on the sincerity of Claude's utterances.

Similarly, the hexameter line allows metrical room for Claude's inflated vocabulary, another means by which the reader identifies ironic intent. Thus, Claude partly explains his disappointment in Rome as follows:

Sōmhōw ā / tŷrānnōus / sēnsē ōf ā / sūpērīn / cūmbēnt  
ōp / prēssīon

Stīll, || whēr / ēvēr ĩ / gō, || āc / cōmpānĭes / ēvēr, . . .  
(I, 36-37)

In his inability to sustain enthusiasm at the news of a Republican victory, Claude retreats:

Thě / labíál / múscles thăt / swelled with /  
 Věhěměnt / évö / lútions őf / yěstěrdăy / Mărsěill /  
 aíses, || /  
 Ārtíou / látions súb / líme őf dě / fiānce ānd / scórning, ||  
 tő- / đăy cöl-<sup>35</sup>  
 Lăpse ānd / lănguđlŷ / mumble, . . . (II, 158-61)

There is also metrical room for two of Claude's favorite words: "juxtaposition" and "factitious."<sup>36</sup> In contrast, the hexameter line is also suitable for Georgina's simpler vocabulary and simpler type of listing:

Hěre wě / āre, || yōu / sěe, || wĭth thě / sěvėn-ānd- /  
 sěvėntŷ / bōxēs, || /  
 Cōurĭěr, || / Pápă ānd / Mămă, || thě / childrėn, || ānd / Mărŷ  
 ānd / Súsān: || /  
 . . . . .

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<sup>35</sup>On two other occasions, words are also hyphenated at the end of a line: I, 248 (see above, p. 308) and III, 288. In the present instance and in Canto I, Claude is at a high pitch of excitement, but in Canto III he is melancholy; he will not see Tibur and Anio,

nor deep en-  
 Folded in Sabine recesses the valley and villa of Horace.  
 (III, 288-89)

<sup>36</sup>Above, pp. 258-61.

Róme ís á / wónděrful / place, || búť / Máry sháll / téll  
 yóu á / bót ít; || /  
 Nót věry / gáy, hów / évěř; || thě / English áre / móstly áť /  
 Náplěs; || / . . .

(I, 52-53, 56-57)

The letters of both Georgina and Mary follow, for the most part, the established rhythmic pattern of the poem with the caesura placed in the third foot. When variations occur in the caesura, it is usually because of parenthetical expressions, such as "you see" and "however" in lines 52 and 57, above. In the final canto, Mary's letters become more agitated as she becomes more aware that it is the man she loves whom she is losing. Appropriately, the rhythmic patterns of her lines become more broken, too. The first line of her final letter begins:

Yóu háve héard / nóthing; || óť / cource, || í / knów yóu /  
 cán háve héard / nóthing.

(V, 206)

The middle lines run quickly with caesuras at the beginning and end of lines as Mary attempts to explain Claude's actions:

Oh, || ánd yóu / see í / knów só ex / áctly / hów hě wóuld /  
 táke ít; || /

Fínding thě / chancěs přě / váil ágáinst / méeting á /  
 gáin, || hě wóuld / bánish /

Fórtwith / évěry / thought óť thě / póor líttle /

póssíblě / hópe, || whích /  
 í mý / sélf cǒuld nǒt / hélp, || pěr / háps, || thǐnkǐng / ónlý  
 tǒo / mǔch óř; || / . . .

(V, 210-13)

Mary's breathlessness spills over into run-on lines, but she has a fortunate "perhaps" on which to rest in line 213 as the rhythmical pattern returns to its more normal condition in the final lines of the letter:

Hé wǒuld rě / sígn hím / sélf, || ánd / gó. || ĭ / sée ĭt ěx /  
 áctlý. || /  
 só ĭ / álsǒ sǔb / mít, || áľ/though ĭn á / dífférěnt /  
 mǎnněr. || /  
 Cǎn yǒu nǒt / réállý / cǒme? || wě / gó věřý / shǒrtlý tǒ /  
 Énglǎnd. || /

(V, 214-16)

As the emphasis in the earlier line rests on "perhaps" to stress Mary's uneasiness about "the poor little possible hope" (alliteratively linked with "prevail" in line 211 and "help" in line 213), so in the above lines the emphasis comes each time with the major caesural word: "go," "submit," "come." The repetition of "go" in the final line and the "g" sound in "England," both of which echo "exactly" in lines 210 and 214, reinforce the harshness of the decision. Similarly, in the same line, the alliterative "k" sound of "can" and "come" stresses the harshness

of Mary's plight as she appeals to Miss Roper. Even though the rhythmic pattern of these lines has returned to normal, as her life must also do, the pathos of Mary's permanent separation from Claude is apparent in the sound patterns of the entire letter.

As in The Bothie, Clough is generous in his use of anaphora, and also, as in The Bothie, he uses anaphora, for the most part, for ironic purposes:

Í am ín / lóve, méan / tíme, yóu / thínk; || nŏ / dóubt yóu  
wóuld / thínk sŏ. || /

Í am ín / lóve, yóu / sáy; || wíth thŏse / létters, || ŏf /  
cŏurse, || yóu wóuld / sáy sŏ. || /

Í am ín / lóve, yóu dě / cláre. || ĭ / thínk nŏt / sŏ; || . . .  
(II, 252-54)

The repetition in itself heightens Claude's childish ambivalence, but the shifting internal caesuras keep the lines from becoming childishly monotonous. Also, the anaphora, in its rhythmical repetition, serves to counterpoint the conversational tone of the lines, thus underlining Claude's own awareness of the necessity of an artificial device to hide his strong feelings of love.

The use of anaphora to counterpoint the conversational tone is well exemplified in the following lines:

All thě / fŏolíš dě / strúctíons, || and / all thě /

sillier / savings, || /  
 All the in / congruous / things of / past incom / patible /  
 ages, || /  
 Seem to be / treasured up / here to make / fools of /  
 present and / future. || /  
 Would to / Heaven the old / Goths had / made a / cleaner /  
 sweep of it! || /  
 Would to / Heaven some / new ones would / come and / destroy  
 these / churches! || /  
 However, || / one can / live in / Rome as / also in /  
 London. || /

(I, 21-26)

Again, there is irony in the mere repetition as Claude displays his cleverness, particularly in his sound and sense balancing of "incongruous" and "incompatible" in line 22. The anaphora, however, does not become merely a facile device as witness line 24, which has the unusual number of four trochaic feet and the even more unusual dactylic ending. The trochees give a deliberate rhythm to the line, but the quick final dactyl coincides with the sense of wanting a quick "sweep" of Roman architecture. The conversational rhythm of lines 23 and 26 counterpoint the more artificial rhythm created by the anaphora. Although a metrical and rhetorical device, the anaphora does not become precious, and counterpointed as it is to the unusual metrical

pattern of line 24 and the conversational pattern of lines 23 and 26, it is accompanied by a sufficiently varied rhythmical pattern to retain its effectiveness. In general, the use of anaphora may be regarded as antithetical to the conversational tone of the entire poem, thus highlighting ironic effects, but also preventing the conversational tone from becoming merely discursive.

The preceding discussion of rhythm and sound has concentrated on elements which strengthen the ironic posture of the poem. But there are also those elements which reflect the pathos of Claude's situation, which reflect the essentially contemplative aspect of his character. This is often the self-pitying Claude, and thus the object of irony, but Claude's own attempts to reflect this aspect of his character must also be accommodated to the dactylic hexameter line. In these instances, the so-called "falling" effect of the dactyl seems closer to the characteristics usually assigned it: "an elegiac tone, mournful, wistful, or world-weary."<sup>37</sup> For example:

But on the / apex most / high of the / Tree of / Life in  
 the / Garden, || /  
 Budding, || um / folding, || and / falling, || de / caying and /

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<sup>37</sup>Karl Shapiro and Robert Beum, A Prosody Handbook (New York, 1965), p. 43.

flóweríng / évér, || /  
 Flóweríng ís / sét ánd dě / cáying thě / tránsíent /  
 blóssóm óf / Knówlédge,—|| /  
 Flóweríng á / lóne, || ánd dě / cáying, || thě / néedlěss,  
 ůn / frúitfůl / blóssóm. || /

(III, 81-84)

It is not only the falling rhythm, however, which produces the wearisome effect associated with dactylic rhythm. For example, the repetition and balancing of "decaying" and "flowering" stresses, in both sound and sense, the melancholy of Claude's feelings. The combined falling rhythm of the participles in a series also produces a melancholy effect. The wearisome effect produced by the repetition of the "ing" sounds is further enhanced by other sound patterns in these lines. Thus, the "b" sound is repeated in "but," "budding," and "blossom," while the "d" sound begins with "Garden" and is continued in "budding," "unfolding," "decaying" (in particular), "Knowledge," and "needless." The most important alliterative pattern is that of the combined "f" and "l" sounds found in "life," "unfolding," "falling," "flowering," and finally "unfruitful." These closely knit sound patterns not only help balance key words, but also keep the melancholy rhythm of the lines more deliberate. On the other hand, the pauses and caesural breaks in lines 82 and 84, alternated with non-caesural breaks in lines 81 and 83, prevent



the rhythm---and the thought---from becoming wistful and sentimental.

Claude's utterances in the prologues and epilogues to each canto are also elegiac in tone. Aside from their subject matter, part of the melancholy may be induced by Claude's conscious imitation of the classical elegiac distich. This form traditionally requires that the first line of the distich be dactylic hexameter and the second dactylic pentameter. The pattern also requires that the pentameter line have two-and-a-half feet on each side of a caesura. Claude's elegiacs, however, are not quite this regular. Unlike the classical elegiac, the second line of the distich is hexameter, but in traditional manner it has a final stressed monosyllabic foot. The caesural placement is irregular, and as in the body of the cantos, depends on the emphasis desired and the rhythm of the line. Thus:

Ítaly, || / fárewéll ĭ / bíd thée! || főr / whithěr shě / léads  
 mě, || ĭ / fólłow. || /  
 Fárewéll thě / víneyărd! || főr / í, || / where ĭ bŭt / gúess  
 hěr, || mŭst / gó. || /  
 Wéaríness / wélcōme, || ănd / lábōŭr, || whěr / évēr ĭt / bē, ||  
 ĭf ăt / lást ĭt /  
 Bríng mě ĭn / móuntăin őr / plăin / íntō thě / síght ők  
 mŷ / lóve. || /

(IV, 6-10)

The opening "Italy" of the first line and, even more appropriate, the opening "Weariness" of the third line are both self-contained feet with falling rhythm which establish a melancholy tone, this, in spite of the fact that Claude is voicing a desire to follow Mary. The spondaic "farewell" in both lines one and two provides the deliberate rhythm which emphasizes Claude's determination to leave Rome and counterpoints as well the more quickly paced dactyls, particularly "whither she leads me" and "where I but guess her." The first "farewell" also begins an alliterative pattern which will bind these lines together. The "f," "w," "l" are contained in the final word of the first line, "follow," thus connecting the two actions which Claude is about to take. The "f" is also continued in "for," while the "w" and "l" are echoed in "whither" and "leads." The use of assonance also binds the line together. A short "i" is present in "Italy," "bid," and "whither"; a long "e" begins with "thee" and continues in each of the word group "she leads me."

The "farewell-for" alliteration continues into the second line as does the "w" sound in "where." Here, too, there is the internal rhyme of "fare--" and "where," with a further alliterative and orthographic echo in "her." The "w" sound dominates the third line with the opening "weariness welcome" and "wherever." It also picks up the "l" sound again in "welcome," "la-

bour," and "last," which finds its final alliterative echo in "love" of the fourth line. The fourth line, enjambed by the third line, runs quickly, as Claude hopes to do, to its final word "love." The lack of punctuation, although there is a slight pause after "plain," plus the quickly paced dactyls provide the rhythmic movement. Also, the slowly paced third line, with its three caesuras, gives contrasting impetus to the enjambment and the entire fourth line. The monosyllabic foot "plain" is unusual in the poem, although it is metrically balanced to the monosyllabic foot "I" in the second line. The "I," however, may be thought to have a nonstress in the form of its following comma and caesura.

Essentially, the prologues and epilogues, with the exception of the stressed final syllable of the even numbered lines, do not differ in their rhythmic and sound patterns from the rest of the poem. But in their echoing of the classical elegiac distich and in their more personalized subject matter, they appear to take on the wearisome motion which Claude is not always willing to admit to Eustace in his letters.

It is evident in many of the preceding examples that Clough's use of sound effects are an integral part of his poetic technique. The sound effects already cited are within the range of a few lines, but in the same way that Claude echoes

words throughout the entire poem, he echoes sounds throughout a lengthy passage. For example, in Canto V, after Claude's futile attempt to find Mary, he enters on a series of letters which echo the "k" sound and the "ch" sound. Letter IV begins: "I will not cling to her falsely: / Nothing factitious or forced shall impair the old happy relation." "Factitious," of course, becomes one of Claude's favorite words in the final canto, as did "juxtaposition," another word with a "k" sound, in earlier cantos. In the same letter, "walk" and "accept" (V, 54), "encounter" (V, 55), and "ask" (V, 56) repeat the sound. But it is in letter V, which is a series of fragments, that the harshness of the "k" sound becomes mingled with Claude's failing confidence. The words "acceptance" and "existence" lead to Claude's despairing admission that he must "cling now to the hard, naked rock that is left me—" (V, 67). The next line introduces the word "comfort," another word repeated many times, but always with the connotation that it is only a harsh comfort left open to Claude. The final lines of the third fragment again cluster "k" sounds in key words: "slunk" (V, 82), "contested" (V, 83). "I am a coward, and know it. / Courage in me could be only factitious" (V, 83-84). The fourth fragment repeats the word "comfort" five times, each time at the beginning of a line. But it is a comfort brought only by a barrel-organ,

a comfort which must also contend with the words "cursing" (V, 88) and "crying" (V, 90). The fragment ends with Claude in full retreat:

Comfort it was at least; and I must take without question  
Comfort, however it come, in the dreary streets of the city.  
(V, 93-94)

The assonance of "dreary streets" (repeating V, 86) makes the bleakness of Claude's "comfort" that much more harsh.

The fifth fragment repeats "factitious" (V, 98) and adds, in further alliteration, "fact" (V, 101) and "flexible" (V, 102); among important words, there are also "seeking" (V, 95), "reject" (V, 99), "look" (V, 100), and "fanatical" (V, 103). Another cluster of "k" sounds appears at the end of the following letter, VI: "All declamation, alas! though I talk, I care not for Rome" (V, 125) where disillusionment in the fight for freedom is substituted momentarily for disillusionment in love. Similarly, the "wreck of the Lombard youth" (V, 127) is balanced by the "victory of the oppressor" (V, 127). The "k" sound continues to echo to the very end of the poem. Some of the more important words are as follows: "coward" (V, 144), "caffè" (V, 145), "preclude all kindness" (V, 148), "key . . . locks" (V, 154), "cared" (V, 156), "cannot call" (V, 157), "close" (V, 158), "recollection" (V, 163), "factitious" (V, 164), "actors" (V, 165), "enquiries" (V, 167), "vex" (V, 168), "curious" (V,

171), "conclusion" (V, 178), "dictate" (V, 179), "inquiring, / Talking, collating" (V, 188-89), "custode of Vatican" (V, 193), "fresco" (V, 194), "control" (V, 190), "Scripture" (V, 197), "seek" (V, 199, 200, 202), "come" and "coming" (V, 199, 202, 205, 216), "exactly" (V, 210, 214), "quietly" (V, 219), "curious" (V, 220), and the final line of the poem: "When from Janiculum heights thundered the cannon of France."

Another sound which echoes through the final letters, and which is often used in conjunction with the "k" sound, is "ch." A great many of Claude's final attempts to rationalize away his love for Mary is present in words which begin with "ch." Letter IV has two of the important words: "chances" (V, 54) and "change"--"changing" (V, 57, 58). It also has an appeal to Mary as "my child" (V, 61). Later, however, Claude refers to her irascibly as a "small chit" (V, 116). Letter V repeats the word "choice": "Choice alone should take, and choice alone should surrender" (V, 79). Along with "flexible," truth is also "changeable" (V, 102). In letter VIII, Claude is oppressed by the hope he had once "cherished" (V, 142); now he is but "chicken-hearted" (V, 145). In the same letter, a cluster of "k's" and "ch's" combine:

Indeed, should we meet, I could not be certain;  
All might be changed, you know. Or perhaps there was nothing  
to be changed.  
It is a curious history, this; and yet I foresaw it;

I could have told it before. The Fates, it is clear, are  
against us; . . .

(V, 169-72)

The word "chances" is repeated three more times before the poem ends: Claude will "not dictate to the chances" (V, 179); he will "leave mere Faith and Love to come with the chances" (V, 202); and Mary knows that he will give up hope if "the chances prevail against meeting again" (V, 211). In the final epilogue, the penultimate line has the "little book" remind us that "'I was writ in a Roman chamber.'"

It is true that other sounds could be traced through these final letters with as much justification as the "k" and the "oh." But it has been the purpose of the preceding sound analysis to show, in a particular passage, how conscious Clough can be of sound echoing. He achieves through his alliteration not only a more tightly woven pattern of sound, but also an emphasis on important words. In fact, in such words as "factitious," "comfort," "kindness," as well as "chance," "change," "choice," the entire fifth canto, in both its irony and pathos, can be summed up.

It is significant of Clough's art throughout the entire Amours de Voyage—and it is certainly true of The Bothie, too—that what often appears to be chance turns out, on closer inspection, to be a carefully controlled device. The very fact

that the epistolary technique is used seems to encourage the reader to a more informal approach, but in reality, as in much modern poetry, there is deception in the surface. Clough, through his many literary techniques, never allows the reader to forget that he is reading a poem; still, he manages to engage the reader in a significant experience which is both dramatically and poetically satisfying. In a short poem, we expect these effects. It is a significant part of Clough's achievement that he manages similar effects in a long narrative poem.



## CHAPTER V

### SOME OBSERVATIONS ON THE VICTORIAN VERSE-NOVEL

In an article entitled "Recent English Poetry," published originally in the North American Review in 1853, Clough, in discussing primarily the poems of Alexander Smith and Matthew Arnold, eagerly turns to the subject of content in the verse of his own day. Essentially, Clough discusses the issue of whether it is better to utilize the subject matter of present-day life, which he believes that Smith's "A Life-Drama" attempts to do, or to choose subjects of the past with no apparent relationship to the "general wants, ordinary feelings"<sup>1</sup> of present-day life. These would be the subjects of "Empedocles on Etna" and "Tristan and Iseult," both of which appear in the Arnold volume under review. Although Clough's praise of "A Life-Drama" has many reservations, still he feels that it has an advantage over poems using classical models and medieval sources.

These poems were not written among books and busts. . . . They have something substantive and lifelike, immediate and first-hand about them. There is charm, for example, in finding, as we do, continual images drawn from the busy seats of industry; it seems to satisfy a want that we have long been conscious of, when we see the black streams that

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<sup>1</sup>Selected Prose Works, ed. Buckner B. Trawick (University, Alabama, 1946), p. 144.

welter out of factories, the dreary lengths of urban and suburban dustiness . . . irradiated with a gleam of divine purity.<sup>2</sup>

What Clough is stressing, and others had stressed before him, is that the poetic themes of other times and other places will no longer do. Poetry, like the novel, must enter into "the actual, palpable things with which our every-day life is concerned,"<sup>3</sup> and out of these "things," must create both a beauty and a reality.

The novel, during the 1840's, had already taken flight from the historical and legendary themes used in the previous era and had grounded itself in the more realistic themes stemming from social and economic evils.<sup>4</sup> There was strong pressure to write about what Charlotte Brontë called the "'topics of the day.'"<sup>5</sup> And it was the novel rather than the drama or poetry which was the most popular imaginative medium for these "topics." To Clough, it was quite clear that modern novels such as Bleak House and Vanity Fair were preferred to modern poems, and in his view this preference was justifiable. The

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<sup>2</sup>Ibid., p. 146.

<sup>3</sup>Ibid., p. 144.

<sup>4</sup>Kathleen Tillotson, Novels of the Eighteen-Forties (Oxford, 1954), pp. 78-88.

<sup>5</sup>Ibid., p. 111.

novelist deals with "positive matters of fact," builds "a real house to be lived in . . . and this common builder . . . is more to our purpose than the student of ancient art who proposes to lodge us under an Ionic portico."<sup>6</sup> The quarrel here is the same one which Arnold engaged in when he published the "Preface" to the 1853 edition of his Poems. Arnold's quarrel is not directly with Clough, although undoubtedly each knew the other's views on the matter before the publication of the review, but with an article in The Spectator which encourages the poet to "draw his subjects from matters of present import."<sup>7</sup> It is not the purpose of the present discussion to evaluate the judgments of this nineteenth century version of the ancient v. modern controversy. The point to be discussed here is how the controversy, at least in the view taken by those who opted for modern, might throw light on the subject of the verse-novel.

First of all, in discussing the verse-novel, it should be stressed that the Victorian writers who discussed the matter regarded it as a vehicle of modern life. It was not to be confused with the loftier epic or with the medieval romance or with the more exotic Oriental tale. Its subject matter had to deal

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<sup>6</sup>Prose, p. 145.

<sup>7</sup>Poetical Works, ed. C. B. Tinker and H. F. Lowry (London, 1950), xix.

with contemporary life or it could not, of course, compete with the novel. Those who were interested in the form, such as Clough, John Sterling, and Elizabeth Barrett Browning, all emphasize the need for subject matter that deals with the problems of the age. Unfortunately, however, these writers deal only tangentially with the specific problems of length, plot complexity, depth of characterization, imagery; their chief concern is with subject matter. This leaves the critic, then, for the most part, dependent on an individual poet's practice for any theory of the verse-novel. Even recent discussions of the verse-novel as an art form are scanty.

The basic artistic problem in the verse-novel is how to combine successfully the subject matter--plot, character, theme--with the so-called "poetic" qualities--diction, imagery, metrics. Clough, in his discussion of Smith's "A Life-Drama," suggests a few possibilities, or more accurately, a few pitfalls which the verse-novelist should avoid. For example, Clough admires the poem, which is cast in dramatic form, for its choice of contemporary subject matter--a young poet's gnawing ambition for fame. Walter, the hero of the poem, wanders from forest to village to country manor to the ugly and debased city until, after some anguished thoughts about his sensual nature, he marries the girl he has violated but has always loved.

Love becomes more important than fame.<sup>8</sup> Although the subject matter appeals to him, Clough criticizes the opening scenes for their poor narrative quality. He also finds that in matters of diction and manner that Smith's work is inferior to that of Arnold, in spite of Arnold's "straining after the rounded Greek form." Clough indicates that he would prefer a more rapid movement to the poem, that Smith's Keatsian habit of doubling and trebling his similes and metaphors "after the manner of Chinese boxes" only impedes the action of his work, diverts us "from the natural course of thought, feeling, and narrative." Clough is also concerned that Smith's diction is derivative of Shakespeare and Keats and owes nothing to the eighteenth century when "English was really best and most naturally written."<sup>9</sup> Thus, Clough would like a long narrative to concentrate on its main object and not have the story impeded or obstructed. In particular, the narrative should not be sidetracked by imagistic flights or fanciful diction. What Clough says in this context, of course, may easily be applied to any type of poetry, or for that matter, to any narrative art form. But this criticism does

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<sup>8</sup>Alexander Smith, Poems (2d ed.; London, 1853). To a modern reader, Walter seems no more "modern" in his self-pity and melancholy poses than his romantic, Werter-ish prototypes.

<sup>9</sup>The quotations just given are from Prose, pp. 165, 168. For Clough's views on eighteenth century diction, see "Dryden and His Times," Prose, pp. 92-97.

show that he expected even a long narrative poem to have "a real continuity of poetic purpose,"<sup>10</sup> that its action should be primary, and that its imagery and diction should not be merely decorative. These were some of the qualities that Clough had already successfully incorporated into his own verse-novels. Unfortunately, however, he has not left us either in his letters or essays a consistent discourse on the subject.

Clough, of course, was not the only one among prominent writers of the time to advocate the use of contemporary events and attitudes as subject matter for poetry. Over a decade earlier, in 1842, John Sterling, in a review entitled "Poems by Alfred Tennyson," had made the point that in the "great improvements" of the last fifteen years--the coming of the railroad, general elections, the growth of philanthropy--there was much material for a poet. Sterling even suggests some possible subjects which might inspire a "bold imagination": home-life; self-subjection versus boundless liberty; self-denial versus wealth; "the death-struggle of commercial and political rivalry, the brooding doubt and remorse, the gas-jet flame of faith irradiating its own coal-mine darkness, --in a word, our overwrought materialism fevered by its own

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<sup>10</sup>Ibid., p. 165.

excess into spiritual dreams."<sup>11</sup> Sterling is not discussing the verse-novel in particular, but the vastness of his possible subjects indicates that he has long narratives in mind. Similarly, in his discussion of Tennyson's poems, his greatest admiration is for Tennyson's "idyls," his stories of rural life. Again, it is the subject matter which appeals to Sterling, since these "idyls" are "drawn from the heart of our actual English life."<sup>12</sup> Thus, they are superior to the "well-painted" and "glittering marvels" of Tennyson's "mythological" poetry.<sup>13</sup>

Even though Sterling's remarks may strike us today as artistically parochial, they reflect a concern as well as a challenge to his own day. Undoubtedly, much of Sterling's attitude stems from a reaction to the medieval and exotic subject matter prevalent among the Romantic poets. Also, there is in Sterling's point of view, and, for that matter, in Clough's, too, a defensiveness about the growing power of the novel, that poetry is not playing its proper role in the upsurge of industrialism, nor is it contributing any solution of its own to alleviate social evils. Graham Hough aptly describes the

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<sup>11</sup>Essays and Tales, ed. Julius Charles Hare (London, 1848), I, 437-438. The Essay originally appeared in the Quarterly Review, 1842.

<sup>12</sup>Ibid., p. 452.

<sup>13</sup>Ibid., p. 456.

feeling: "Poetry begins to experience a sense of guilt at not being able to move more easily in this realm."<sup>14</sup> To both Sterling and Clough, judging from the subject matter of most of Clough's best poetry, the exotic land of the Elizabethans and their inheritors, the Romantics, appeared barren.<sup>15</sup> The new industrialism created new problems, and new moral solutions, with which poetry in their view had traditionally dealt, needed to be voiced. In this respect, both Sterling and Clough were responding, along with the novelists of the period, to Carlyle's appeal for social and moral reform. It was an influence which spread not only to the content of the novel, but to its "mode and temper"<sup>16</sup> as well. But what was a poet, who belonged to the world of Parnassus, not the London slums, to do?

He could, of course, see to it that he chose subjects that dealt with contemporary circumstances and settings. Still, into what mold would he form this subject matter? Clough's praise of the subject matter of Smith's "A Life-Drama" and Sterling's praise of Byron's Don Juan<sup>17</sup> would indicate that

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<sup>14</sup>"Introduction," Selected Poems of George Meredith (London, 1962), p. 6.

<sup>15</sup>Prose, p. 168.

<sup>16</sup>Tillotson, p. 150. For a discussion of Carlyle's influence, see pp. 150-56.

<sup>17</sup>p. 435.



both have a long narrative work in mind. Besides, if poetry were to compete with the novel, a long narrative work would be necessary. On the other hand, Sterling praises "Locksley Hall" for being "the direct outbirth and reflection of our own age,"<sup>18</sup> and regrets that "Ulysses," a poem which he greatly admires, did not deal with one of "the great voyagers of the modern world, Columbus, Gama, or even Drake."<sup>19</sup> These works, however, are much briefer than what would be expected in a verse-novel and leave the subject, as far as Sterling is concerned, in mid-air.

Elizabeth Barrett Browning, who also took a serious interest in the application of contemporary life to poetic practice, approaches the subject of the verse-novel more directly. Mrs. Browning agrees that "Locksley Hall" is a good representation of modern life, but it is not the type of work that she envisions. "There is no story, no manners, no modern allusion, except in the grand general adjuration to the 'Mother-age,' and no approach to the treatment of a conventionality." Essentially what Mrs. Browning has in mind is "a true poetical novel--modern, and on the level of the manners of the day." She also envisions her verse-novel as more daring than other poetic

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<sup>18</sup>Ibid., p. 453.

<sup>19</sup>Ibid., p. 458.

representations, as "flinching at nothing of the conventional."<sup>20</sup> These remarks were made by Mrs. Browning in a letter to John Kenyon dated October 8, 1844. The following year she is still discussing the matter, but now with Robert Browning: "My chief intention just now is the writing of a sort of novel-poem—running into the midst of our conventions, and rushing in to drawing-rooms and the like, 'where angels fear to tread.'"<sup>21</sup> The intention, however, was not realized until some years later when Mrs. Browning wrote Aurora Leigh.

In many ways, Aurora Leigh provides significant guidelines to the nature of a verse-novel, although when compared to The Bothie or Amours de Voyage, it is in its vices more than its virtues that it provides such interest. Virginia Woolf, who generally admired the work for its "speed and energy, forthrightness and complete self-confidence" as well as for the insights it provides into "the character, the circumstances, the idiosyncrasies of Elizabeth Barrett Browning," finds it significant that much of Mrs. Browning's "intention" survives in the work. "The interest of her theory redeems much that is

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<sup>20</sup>The quotations just given are from Letters, ed. Frederic G. Kenyon (New York, 1898), I, 204.

<sup>21</sup>Quoted by Isobel Macdonald, "Victorian Verse-Novels," The Listener, XLIII (March 16, 1950), 485

faulty in her practice."<sup>22</sup> Both the "intention" and the "theory" are directly stated in the work itself. Thus, at the beginning of Book V, Aurora, who is a thinly disguised Mrs. Browning when it comes to ideas on art, politics, and life, thinks about her own role as poetess. Her views, not surprisingly, are similar to those voiced earlier by Sterling and Clough: the modern poet must depend on contemporary conventions as the inspiration of his work. Aurora herself has scorn for those poets who would not touch their own age "with a finger-tip." To write of knights and damsels of five hundred years ago is merely to have "death inherit death."

Nay, if there's room for poets in this world  
 A little overgrown (I think there is),  
 Their sole work is to represent the age,  
 Their age, not Charlemagne's--this live, throbbing  
     age,  
 That brawls, cheats, maddens, calculates, aspires,  
 And spends more passion, more heroic heat,  
 Betwixt the mirrors of its drawing-rooms,  
 Than Roland with his knights at Roncevalles.<sup>23</sup>

So much for Aurora's theory. It is in the practice, however, where we get beyond mere "intent," that Aurora Leigh fails. And it fails in many areas where both The Bothie and Amours

<sup>22</sup>The quotations just given are from "Aurora Leigh," The Second Common Reader (New York, 1932), pp. 220, 222, 225.

<sup>23</sup>The Complete Poetical Works, ed. Harriet Waters Preston (Cambridge ed.; Boston, 1900), p. 327, ll. 200-07.

de Voyage succeed. Perhaps, by examining some of these areas and making appropriate comparisons and contrasts, we may gain some insight into the nature of the verse-novel and some of its problems of execution.

There are, first of all, the "novelistic" problems, the same ones which any prose novelist would encounter in constructing plot and character. In all three works, the main characters find themselves on a quest: Aurora in search of artistic success; Philip in search of sexual experience; Claude, more ambiguously, in search of "affinity." Aurora's search occupies a long period of time, from her infancy to her final betrothal to Romney Leigh, her cousin, as well as a large geographical area: England, France, Italy. Clough is more economical in both time and place. Both quests take place within a few months (with the exception of the year's wait in the final canto of The Bothie) and within circumscribed areas, the Scottish highlands and Rome (with the exception of Claude's quick trip to the north). These externals of action are meaningless, of course, outside of their context. Some novels are condensed; some are expansive. Clough's notion of concentrated action in both his works is superior to Mrs. Browning's expansive action only by virtue of superior execution. Clough, for example, keeps the action consistently centered around his two heroes; other characters play important roles, e. g., Hobbes, Elspie, Mary, but

their roles are only significant insofar as they reflect the actions and emotions of the main character. In Aurora Leigh, by the time we reach Book III, the action has shifted to Marian Erle, whose story almost comes to dominate the remainder of the poem. It is at this point that the strain on the reader's credulity begins. Marian becomes a victim of the plotting of Lady Waldemar and not only fails to appear at her wedding to Romney but later ends up in a French brothel, only, however, long enough to conceive a child. Even so, Romney is still willing to marry her. With her refusal, however, the way is left open for Aurora, who now prefers love to art, to marry Romney. Before the happy ending, we must still find out that Romney is now blind and his manor house has been destroyed by fire. Aurora's quest is constantly being forgotten in the melodramatic fireworks.

Aurora Leigh is a poor verse-novel for the same reasons that a prose novel which wallows in melodrama, characterizes one-dimensionally, and shifts its point of view would be considered poor. Add to this its long speeches, its images which "branch out into images until the original idea is lost,"<sup>24</sup> its "high, rhetorical, impassioned"<sup>25</sup> talk and it almost seems foolhardy to consider it as a typical verse-novel. Still, Mrs.

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<sup>24</sup>Macdonald, p. 485.

<sup>25</sup>Woolf, p. 229.

Woolf believes that it has "a brilliance and a continuity, owing to the compressions and elisions of poetry, which mock the prose writer and his slow accumulations of careful detail."<sup>26</sup> Evidently, Mrs. Woolf is still impressed, in spite of what she cites as failures in plot and characterization, by the so-called "poetic" qualities of the work. And it is true that in descriptive passages and often in the quick repartee of dialogue, its broken rhythmic patterns, reminiscent of Mrs. Browning's husband, are effective. Thus, although Aurora Leigh is defective as a novel, it still places at its poet's disposal her skill with meter and sound.

It is not the purpose of the preceding remarks to attempt a rescue of Aurora Leigh as a work of art. It will need more than rhythm and sound effects to accomplish that. The point is, though, that the verse novelist must work on several levels. Success in one area will not redeem him in another, but a reader of verse novels has offered to him an unusual combination of effects. The eventual success or failure of the work will depend on how well the "verse" and the "novel" have combined.

To return to The Bothie and Amours de Voyage, they in contrast to Aurora Leigh, are good verse-novels for the same reasons that prose novels which plot carefully, characterize

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<sup>26</sup>Ibid., p. 230.

subtly, and keep a consistent point of view would be considered good. Some further reasons for their success as contrasted to Aurora Leigh's failure need consideration. Although, as noted earlier, both works center around their respective heroes, they both carefully characterize every participant in the action. Clough's handling of irony in both works is worthy of the most sophisticated novelists. In The Bothie, it is maintained through Clough's own role as narrator, through Hobbes's choric commentaries, and through Philip's self-pity, and all on a level of wit totally alien to Aurora Leigh. Similarly, in the Amours, Claude's letters direct irony outwardly while revealing at the same time his own ironic situation. Both works draw into the immediate action larger social backgrounds and even, as in the Amours, a country torn by revolution. Dialogue, a great problem in Aurora Leigh, is easily resolved in the Amours by the epistolary technique. In The Bothie, Philip's rhetorical flourishes are appropriate to the ironic portraiture Clough is drawing and thus diminish the danger that "poetic" speech poses. Both works use images which combine into significant patterns to unify each work. On the "poetic" level, Clough's use of dactylic hexameter in both works provides not only conversational speech patterns but allows for ironic heightening wherever necessary. Finally, Clough's use of word echoing, often in combination with sound echoing, provides another effective means of unifying

these long works.

This brief summary of Clough's various verse-novel techniques might easily serve as a model for the genre. Still, it is his own particular use of them in the particular context of his two verse novels which give them any substantial meaning. On the other hand, to state that it is preferable to avoid Mrs. Browning's melodramatic plotting and her stilted dialogue might be good advice, no matter what the genre. Suffice it to say that in the broader precincts of her plotting, Mrs. Browning's approach to the verse-novel runs the greater danger of disaster.

Another means by which we may throw light on the workings of the verse novel in general and on Clough's narrative art in particular would be through comparisons and contrasts of The Bothie and Amours de Voyage to the series of tales Clough composed during the last year of his life. Mari Magno, which was left incomplete at the time of his death, is a series of six tales told in framework narrative style by four men on board a ship heading for America. With the exception of "My Tale," all of the tales deal primarily with the subject of love and marriage, the stated topic of the men gathered together. The settings of all six tales, as in the case of The Bothie and Amours de Voyage, are contemporary. Although it is generally agreed that these tales are inferior in narrative skill, character



drawing, and general artistry to the two verse novels, still they represent a form which significantly contrasts to the verse-novel and thus may further serve to stress the distinctive features of that genre. Conveniently, too, for the contrast, two of these tales resemble in character drawing and event the two verse-novels.

"The Lawyer's First Tale" is reminiscent of Amours de Voyage in that its chief character, the unnamed narrator, is a young man who through vacillation and a critical view of the opposite sex loses the girl whom he finally realizes that he loves. Paradoxically, the tale covers a period of twelve years while the longer work covers only a few months. The tale, however, in its swiftness wished to stress the quick passage of time, a "ceaseless impelling," by which the narrator suddenly finds himself confronted by the fact that the girl he has always loved is now married to another. Both stories have a five-part division, but aside from Canto IV, Clough makes little attempt to give speed to the narrative of the Amours; in fact, in stressing the subtleties and ironies in Claude's letters there is never a feeling that the story must be impelled. By Claude's very nature, he must linger over the detail of a feeling, the detail of a description. In this sense, the Amours is much closer to the type of novel which stresses the psychology of

character. The tale, on the other hand, with its emphasis on narrative speed cannot characterize too subtly or ironically. Also, it follows a simple chronological ordering in its telling; there is no need for exposition since it begins early in the life of the hero—he is twelve—and ends when he is twenty-four. Although there is almost no exposition in the Amours either, Claude's narrative method, which is also chronological, is made more complex by the juxtaposition of letters.

Although each work depends on a single character to sustain its development, other characters also become necessary. There are some similarities in both works in relation to these "other" characters. Naturally, both narratives contain a heroine, and each heroine has a family. Emily has five sisters, but not one of them is individualized. Mary's sister Georgina, however, becomes a correspondent in the story and is important both to set off the character of Mary and to influence the plot by her meddling. Mary's other sister, Susan, is shadowy, although for a while Claude refuses to acknowledge whether it is Susan or Mary that he visits. Clough, in the verse novels, tries not to waste a character or a detail. In the tale, he makes some attempt to characterize Emilia's father, a clergyman, who, because of his fondness for his daughters, frightens "the wooers all away" (III, 16). Mr. and Mrs. Trevellyn, of

course, are early recipients of Claude's irony.

The important difference in characterization, however, rests in the respective presentation of the two heroes. Both are intellectual, it is true, and both lose out in the game of love because of hesitancy and vacillation. But with its emphasis on rapid action, the tale does not allow for penetrating character drawing. Still, the narrator has some insight into his own shortcomings. For example, he is aware of his own snobbishness in relation to Emilia and her family, but he knows that there is an instinctiveness about her behavior, which, although it is unable to compose original valentines, yet knows "the right and true" which derives from "her own experience" (II, 48, 49). After the ball, which the narrator disliked, the "sensation of delight" (II, 119), which he avoided at the ball itself, comes to him. Now he mingles in the dance,

Half felt, half saw the girlish bands,  
On their white skirts their white-gloved hands,  
Advance, retreat, and yet advance,  
And mingle in the mingling dance.  
The impulse had arrived at last,  
When the opportunity was past. (II, 123-128)

This is one of the few indications in the poem that the narrator has a sensual side. But the "ceaseless impelling" of events like the swift pacing of the story, do not allow him to admit his love, even to himself, until he knows that Emilia is already

married. At least, Claude has the opportunity to pursue Mary, futile though it may be. Herein, too, in the larger possibilities of the plot, the Amours resembles more a novel than a tale, where with its speed, separation, although less harsh, remains inevitable.

One of the chief differences between the two works, and one which easily distinguishes a tale from a verse-novel, is the background against which each is played. Claude acts out his defeat in love against the Rome of revolution, Rome and its marbles. There is almost no "background" to the tale. The family life of the vicar, the ball which the narrator and the daughters attend, provide the scantiest social background. Only in Part IV, while the narrator is in Brienz, a resort town in Switzerland, is there an ironic commentary on tourists:

Up a steep path they pant and strive;  
When to the level they arrive,  
Dispersing, hither, thither, run,  
For all must rapidly be done.

(IV, 87-90)

But this is also the place in which the narrator discovers Emilia and her husband, tourists, too, but now representative of a life for the narrator which he has lost. The irony, however, is not at all comparable to that of the Amours, since in the final part it is almost dissipated entirely when the narrator seems persuaded by Emilia to leave college and to find

happiness in domestic felicity. Again, in the larger point of view of the Amours, with its bitter irony turned on all its encounters, particularly its hero, there is no comparison to the smaller compass of the tale. In fact, throughout all of the tales, the use of irony, which in the two verse-novels typifies Clough's point of view, is almost entirely lacking. What this does artistically to all of the tales is to deprive them of sharpness and substitute instead sentimentality.

Similarly, the free-ranging use of imagery and allusion in The Bothie and the Amours finds no counterpart in the tales. In fact, Clough keeps images and metaphors to a minimum throughout all the tales as he concentrates on story-telling itself. There is nothing of the complex echoing of images or of individual words. It is as though Clough wishes to keep the tales as spare as possible, a technique which actually gives them a bleakness, even though they are supposed to be in praise of love and marriage.

Gone also are the dactylic hexameters with their ability to encompass conversational tones both ironic and weary. Instead, all of the tales, including the links, are in rhymed couplets. "The Lawyer's First Tale" uses a tetrameter line while all the others, including the links, use pentameter. Because of the rhyme, there is a circumscribed effect to the tell-

ing of each tale, quite foreign to the effects of the verse-novels with their greater variation in metrical pattern and sound. Too, as in "The Lawyer's First Tale," there is a tendency to fall into tercets, which occur quite frequently, or even into rhymes of four, a tendency which acts as a deterrent to serious character drawing, but which does not, on the other hand, contribute any wit to the tale. Too, the fact that Clough uses only masculine rhymes does not allow him to show either wit or imagination. Where the dactylic hexameter could itself be a witty commentary on the action and characters of both The Bothie and the Amours, there is no wit through metrical pattern in any of the tales. Again, it would seem a characteristic of the verse-novel, at least as Clough conceives it, to work metrically in as varied a way as possible. Clough is certainly successful in avoiding monotony in both verse-novels, but he cannot escape in the tales the sing-song, almost doggerel quality which rhymed couplets often produce.

Again, by comparing and contrasting, this time "The Lawyer's Second Tale" to The Bothie, we can see evidence in Clough's practice of what he deemed appropriate to a verse novel. As in "The Lawyer's First Tale," the time span is a long one, some fifteen years, whereas in The Bothie, the time span is relatively brief, a few months, except for the span of

a year in the final canto. Clough almost seems to be echoing The Bothie in the tale by giving the same name, Philip, to the hero, although, strangely enough, this information is not revealed until almost the end. In both instances, the hero is associated with a university, but Philip Hewson is still an undergraduate, eager for experience if not necessarily for learning. The Philip of the tale is already a college fellow who, like Adam of The Bothie, has accompanied some pupils on a vacation in the Highlands. Christian, the heroine, is a combination of Katie and Elspie, although the resemblances are merely superficial. Like Katie, she is a simple country girl, and like Elspie, she has an interest in learning. But unlike both, Christian is almost entirely a passive character: she is easily seduced by Philip; she meekly accompanies her uncle and aunt to Australia; she is willing to give up her son to his father. There is none of the complexity involved in the decision Elspie undertakes of whether to marry Philip or not. There is none of the high spirits involved in Philip's relations with Katie. There is no Philip wandering in the mountains fantasizing the deflowering of a Katie. The Philip of the tale has done the deed, and although his intentions, later, are honorable, the retribution has been sure: a childless marriage. Still, at the end, he receives a reward: his own son by Christian.

It is, of course, unfair to ask of these tales that they be more than the sentimental narratives that Clough conceived them to be, just as it is unfair to ask of Elizabeth Barrett Browning that she drop her obsession with melodrama. From the preceding comparisons it is obvious that Clough conceived of a verse novel as having a larger canvas than the tale, but not one, like Aurora Leigh, that sprawled in every direction. The action must be central to the conception, but unlike the tale, there must be a large backdrop against which the action is played. In the Amours, the Roman revolution of the present and the Roman marbles of the past provide almost the perfect backdrop for Claude's futile attempts at love. The Bothie provides a series of contrasting settings: Sir Hector's barn and castle, David's bothie; the farm at Rannoch, Lady Maria's castle at Bannoch; the mountains, the matutine; the vacationers' cottage, Oxford. Contemporary movements and attitudes rush through both works. The Bothie provides discussions of Chartism, Puginism, the position of women, the idle aristocracy; the Amours of revolution, democracy, architecture, the mercantile class. But the ideas in both works are never treated as mere "representations of the age"; they always merge into the conflicts of the main action. For, again, it is the action which is central to both verse novels.



John Mackinnon Robertson, who was probably the earliest critic to recognize Clough's great skill as a writer of what he called "analytic fiction" in verse, sees Clough as not only following Jane Austen in his portrayal of "normal" types, but as combining qualities of later nineteenth century fiction in Russia, France and America.<sup>27</sup> Speaking of the Amours, Robertson declares: "Clough's work has the masculine weight and precision that in Turgenieff make a short story live in the reader's mind like a great experience."<sup>28</sup> This is indeed great praise and not undeserved. Robertson, however, cannot bring himself to accept Clough's work as "poetry"; to him it is "analytical, psychological fiction."<sup>29</sup> To separate the "verse" from the "novel," however, is to deprive Clough of a great deal of his genius. There is much dialogue, for example, in The Bothie, and as Mrs. Woolf points out, dialogue becomes "rhetorical" in verse because of the lilt of the rhythm.<sup>30</sup> But it is just in the metrical handling of conversation, speech-making, letter writing that Clough so skillfully underlines much of the irony

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<sup>27</sup>New Essays Towards a Critical Method (London, 1897), pp. 301-05. X

<sup>28</sup>Ibid., p. 317.

<sup>29</sup>Ibid., p. 310.

<sup>30</sup>P. 229.

of the poem. In the Amours, too, although there is no direct use of dialogue, the conversational tone of Claude's letters, sometimes ironic, sometimes despairing, sometimes even exuberant, becomes important as a means of expressing character.

Whether Mr. Robertson would have excluded Clough's persistent use of word and syntactical repetition as "poetry," it is difficult to tell. But his use of repetition is as much a metrical device as a rhetorical one and becomes a necessary element in his verse-novel technique. Similarly, if Robertson excludes imagery from his definition of "poetry," we are again left holding a necessary device of Clough's verse-novel technique with no place to drop it.

The point at which the so-called "poetry" leaves off and where the "novel" begins is, of course, impossible to say. A work of art almost by definition must combine its parts so that it appears as one organism. It is the critic who comes to dissect, although one hopes not to murder. Henry James states that he cannot conceive of a novel worth discussing in which there is "a passage of description that is not in its intention narrative, a passage of dialogue that is not in its intention descriptive, a touch of truth of any sort that does not partake of the nature of incident, or an incident that derives its interest from any other source than the general and only source

of the success of a work of art--that of being illustrative."<sup>31</sup> Even more so a poem. And when that poem is also a novel, the artistry of the creator is really challenged.

For it is essentially the artistry of Clough in The Bothie and the Amours which make them worthy of increased attention. Their creator had found the proper elements to bind together and they are there for the pleasure of their readers. Clough's contemporaries always agreed that his was a mind of fine intelligence. Unfortunately, however, most of his contemporaries and most of those who have followed have been unwilling to watch that intelligence at work in his best poetry, The Bothie and the Amours. To quote Henry James again:

The deepest quality of a work of art will always be the quality of the mind of the producer. In proportion as that intelligence is fine will the novel, the picture, the statue partake of the substance of beauty and truth. . . . No good novel will ever proceed from a superficial mind.<sup>32</sup>

It might also be said, "No good verse-novel will ever proceed from a superficial mind."

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<sup>31</sup>"The Art of Fiction," The Art of Fiction and Other Essays (New York, 1948), p. 13.

<sup>32</sup>Ibid., pp. 21-22.

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## APPROVAL SHEET

The dissertation submitted by Irving M. Miller has been read and approved by three members of the Department of English.

The final copies have been examined by the director of the dissertation and the signature which appears below verifies the fact that the necessary changes have been incorporated, and that the dissertation is now given final approval with reference to content, form, and mechanical accuracy.

The dissertation is therefore accepted in partial fulfillment of the requirements for the Degree of Doctor of Philosophy.

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Date

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Signature of Adviser